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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

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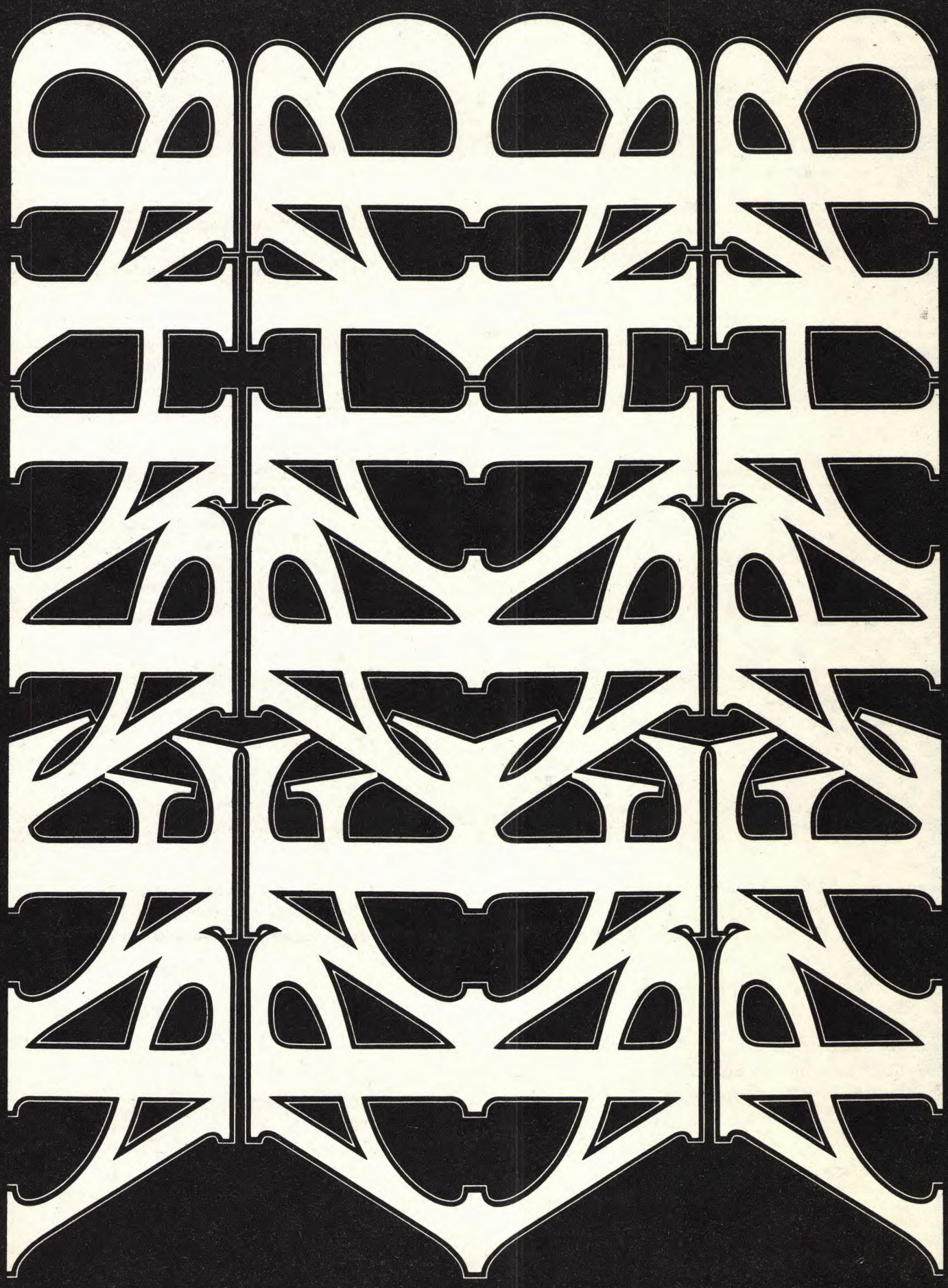

U&lc.

VOLUME TEN, NUMBER ONE, MARCH, 1983

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This issue of U&lc was mailed to 208,000 readers: 170,000 in the United States and Canada, and 38,000 abroad. It will be read by over 700,000 people.

TYPEFACE DESIGN PROTECTION: WHERE IT'S AT

At long last there is movement on both sides of the Atlantic that could mean significant protection for the design of new typefaces. The European developments are more advanced and more specific. Here's a summary of what they are and what they mean.

The Vienna Convention

In the early '70s the A.TYP.I. (Association Typographique Internationale) developed standards for the protection of new typeface designs. The agreement, signed by members representing many countries, became known as the Vienna Convention after the site of its origin. To become effective multinationally and have a central point of registry and administration, it required ratification by five countries. Until recently, no national legislatures had acted favorably on it. Now, both West Germany and France have. It is now possible to register the designs of new typefaces in each of those countries. Some designs have already been registered in West Germany and copyists have been successfully challenged in the courts, although appeals are pending.

It is anticipated that with two major countries endorsing the Vienna Convention it is possible that three others (Switzerland, Lichtenstein, Monaco, for example) will do so in the coming year and thus cut costs and simplify procedures for multinational protection.

To be protected, a typeface design must be new. That is, filing for protection must precede the date of release to the market. The criteria for protection are that the design be novel and original. Those terms need definition and the A.TYP.I. is presently trying to develop definitions that will protect as many new typeface designs as possible and be upheld in court. Expert testimony will be considered in testing for novelty and originality. Since an expert can detect more subtle differences than can a layman, there is hope that coverage will be broad and not restricted to wild, far-out designs.

❖

The Hague Convention

This convention is older than the Vienna Convention and its protection is weaker and of shorter duration but it does offer protection in over a dozen countries and this can be achieved by a single filing in Geneva by a European company or a company with a subsidiary or a filing agent in Europe. Typeface manufacturers are starting to take advantage of the Hague Convention.

Since most large companies are, and will be, selling typefaces with their equipment in the '80s and thereafter, are concerned with international markets, the effect of design protection in key European markets should discourage them from copying designs that can be easily and economically licensed.

The United States Scene

As has been previously reported in U&lc, protection in the United States is weak. That may be changing. Trademark/Tradename protection does exist and may be more potent than some had expected. Virtually all ITC typeface names, for example, are registered. This forces unethical copyists to use other names for the copied designs and there has been resistance to this by many aware and ethically conscious buyers and type specifiers.

As noted above, the effective typeface design protection in Europe will influence those marketing internationally to operate ethically in all their markets, including the United States.

And now comes the report that Bill H.R. 6983 has been introduced by Congressman Kastenmeir. It aims to refine the copyright law to better take account of how some new technologies facilitate copying. H.R. 6983 is concerned with computer programs/software. Whether it will be passed, and whether digital descriptions of typeface fonts will be covered by it, remains to be seen.

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Datawocky

by Jack Stack

ILLUSTRATION BY WALLY NEIBART

'Twas global and the megabytes
Did gyre and gimbal on the disk
All mimsy were the prompts and codes
And the software was brisk

❖

Beware the microchip my son
The bits, the bytes and bauds and such
Beware the CRT and shun
The qwerty keyboard's clutch

❖

He took his self-pace book in hand
Long time the menu key he sought
Then wrestled he with the toaster drive
And sat a while in thought

❖

Then as he sought that glitchy bug
The microchip, with gates aflame,
Came whiffling through its I/O plug
And processed as it came

Asynch, Bisynch, all protocols,
His binary went snicker snack,
He felt it crash, and with a dash
He came galumphing back

❖

And didst thou tame the microchip
Come interface my beamish boy
O frabjous day, Caloo! Callay!
O database, O Joy

❖

'Twas global and the megabytes
Did gyre and gimbal on the disk
All mimsy were the prompts and codes
And the software was brisk.

❖

(With due apologies to Lewis Carroll and Alice Liddell.)

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THIS ARTICLE WAS SET IN ITC BERKELEY OLDSTYLE™

Fort Wrangel, Alaska

Fort Wrangel, Alaska

Prince of Wales Island
British Columbia, Canada

What are they? Icons?...sign posts?...monuments?...grave markers?...tribal insignia?... family crests?...decorations? The answer is all of the above, and more. To pin it down to one brief, all-inclusive definition, totem poles are simply *story* poles.

The idea of totem poles grew out of the primitive religion, *totemism*, in which a tribe or clan—and every individual in it—was believed to have a spiritual unity with some animal. In some societies, the animals were regarded as guardian spirits. In others, the myth was that the animal entered a woman's body, produced a child, who, at the end of his life, would be reincarnated in the animal form. In all cases, the animals chosen were the symbols of the clans, and a totem pole is an arrangement of symbols (also called *crests*) which relate some story about tribal life, myths, legends, inter-tribal events or a personal narrative of a chief.

As we all know from our Art Appreciation courses, before written records were kept, history was recorded through art forms. Egyptians painted their legends on tombs and temple walls. Greeks and Romans drew on vases and sculpted marble friezes depicting aspects of their civilization. Easter Islanders left clues to their culture in huge boulders and rock forms. And the American Indians of the Pacific Northwest, having an abundant supply of sturdy red cedar trees right in their backyards, carved their stories in tree trunks.

The first American Indian totem poles were found by explorers in Alaska in the early 1700s. Experts agree that the custom of carving poles started among the Northwest tribes about three hundred years ago, and ended in the early 1900s.

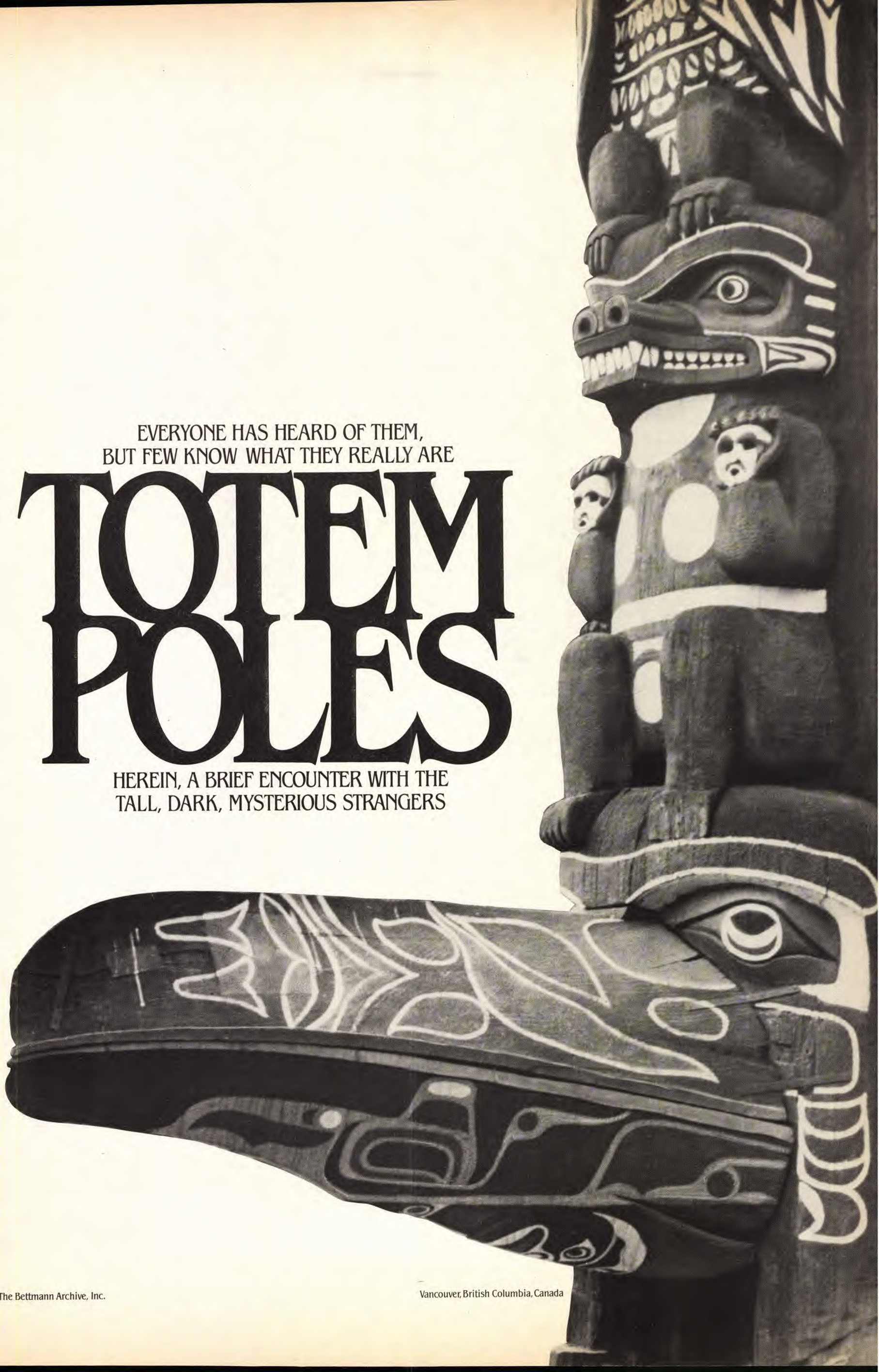
Just how these intricate, elaborate poles were created and erected closely parallels the saga of any construction project—even to this day. First, you

Jasper National Park
Alberta, Canada

EVERYONE HAS HEARD OF THEM,
BUT FEW KNOW WHAT THEY REALLY ARE

TOTEM POLES

HEREIN, A BRIEF ENCOUNTER WITH THE
TALL, DARK, MYSTERIOUS STRANGERS



Photos obtained by The Bettmann Archive, Inc.

Vancouver, British Columbia, Canada

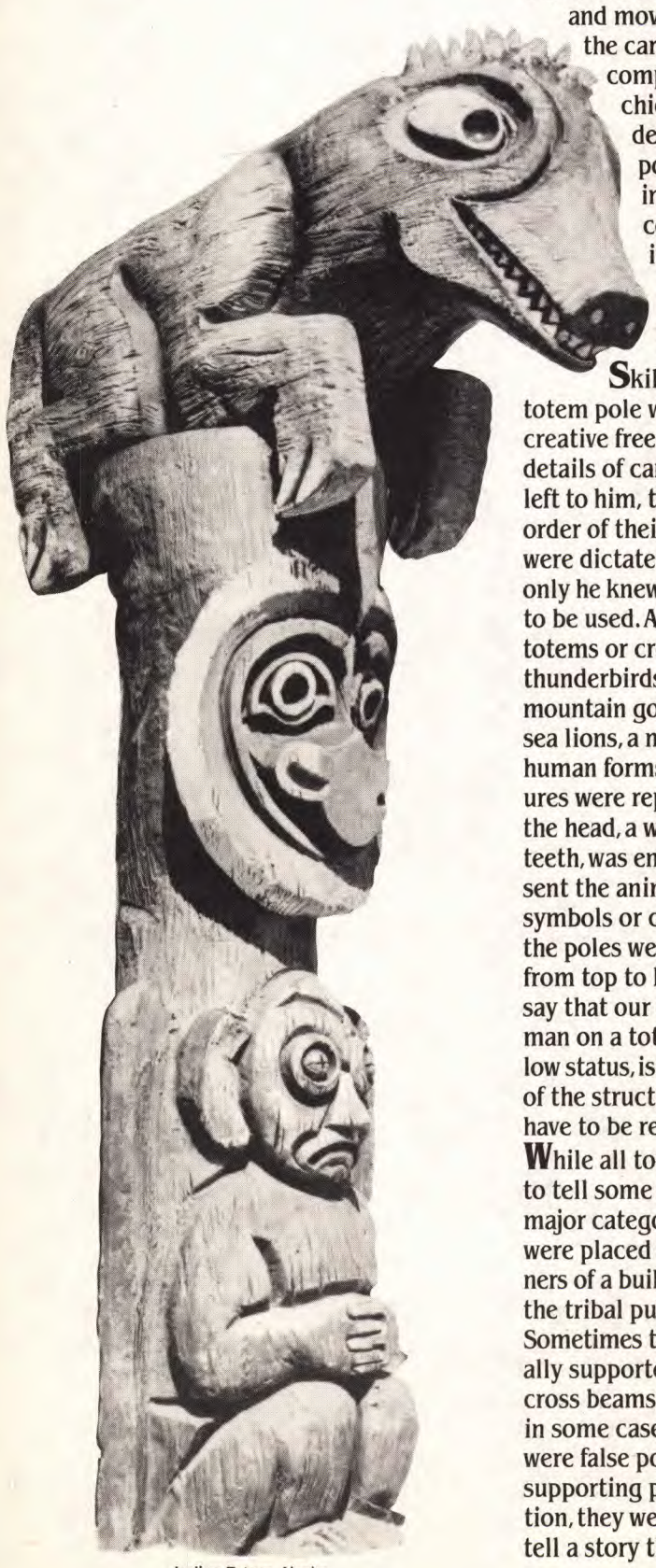
had to have lots of money. Not every Tom, Dick or Harry of a tribe could pick up and carve himself a totem pole. It was usually the tribal chief, or a very wealthy member of the clan, who could afford such conspicuous consumption.

The first order of business, even before the tree was cut, was to line up a carver. Since the most highly skilled craftsmen were in great demand, and had to travel from tribe to tribe to satisfy commissions, you might have to wait months before the artist finally appeared for work. As you might imagine, prevailing fees reflected the law of supply and demand, and a good carver, in the mid-1800s, could command fees of one thousand dollars or more, which was not exactly peanuts in those days.

Once the carver was engaged, the tree was selected. Not only did it have to be sturdy and of good quality, but the selection committee had to choose one near a river, stream or ocean, so it could be floated to its final destination. When the tree was approved by the purchaser, it was cut, stripped of bark and limbs, and moved to a secret spot where the carving would be done. The competition among tribal chiefs for size, intricacy and decorative painting on their poles sometimes evolved into fierce and bloody encounters. And any leaks of information — loose lips or prying eyes — was considered to be espionage of the most serious order.

Skillful as the carver was, a totem pole was never an exercise in creative free expression. Although the details of carving and decoration were left to him, the choice of crests and the order of their appearance on the pole were dictated by the purchaser, since only he knew the story and the symbols to be used. Among the most familiar totems or crests were ravens, eagles, thunderbirds, owls, hummingbirds, mountain goats, bears, wolves, serpents, sea lions, a number of insects and even human forms. Occasionally, whole figures were represented, but often only the head, a wing, a fin, or a jaw with teeth, was enough of a symbol to represent the animal form. The sequence of symbols or crests told the story, and the poles were designed to be read from top to bottom. So, I'm sorry to say that our common expression "low man on a totem pole," used to denote low status, is a complete misconception of the structure of the poles and will have to be reconsidered.

While all totem poles were designed to tell some story, they fell into six major categories. *House Pillars* were placed at the four corners of a building — usually the tribal public house. Sometimes they actually supported the cross beams, but in some cases they were false poles attached to the actual supporting pillars. In either construction, they were carved and decorated to tell a story that continued from pole



Indian Totem, Alaska

Tlingit Indian Totem, Alaska

THIS ARTICLE WAS SET IN ITC BENGUIAT® CONDENSED

to pole. *Mortuary* or *Funeral Poles* were monuments to dead chiefs or heroes. They were built with containers at the top for the ashes of the dead man, and the crests on the pole told his life story. *Memorial Poles* were commissioned by a reigning chief to honor his predecessor. These were the most celebrated poles—extravagantly decorated, sturdy and tall, often as high as eighty feet. *Heraldic Portals* were sometimes placed at the entrance to a home and related something about the family history of the occupants. Entrance to the house was through a symbolic wide hole in the bottom crest. *Welcoming Totems,* usually wrought by less skilled hands than the master carver's, were placed in pairs in front of the chief's house. The area between the poles marked his personal property. Finally, *Shame Poles* were ingenious inventions used by tribal chiefs to embarrass those who defaulted in payment of debts. In these poles, the culprits' crests were carved upside down. Similar poles communicated anger, threats of revenge on enemies, and also exposed crimes such as kidnapping, robbery and counterfeiting. (Even then?) The most significant pole—the Memorial totem to a dead chief—was unveiled with great ceremony at clan gatherings, called *potlatches.* After days of feasting, beating drums and exchanging gifts, the festivities culminated in the raising of the pole.

Strange to say, as important as the totem poles were in their lifetime, the Indians didn't know how, or didn't care to preserve them for posterity. Unprotected from the elements, except for the painted decorations on the front, a pole might last an average of 60 to 70 years. Weathering, natural decay and fire consumed many of them. A good number were vandalized by graffiti carvers. And many were destroyed wholesale by Indians themselves, who wanted to obliterate all evidence of their primitive past.

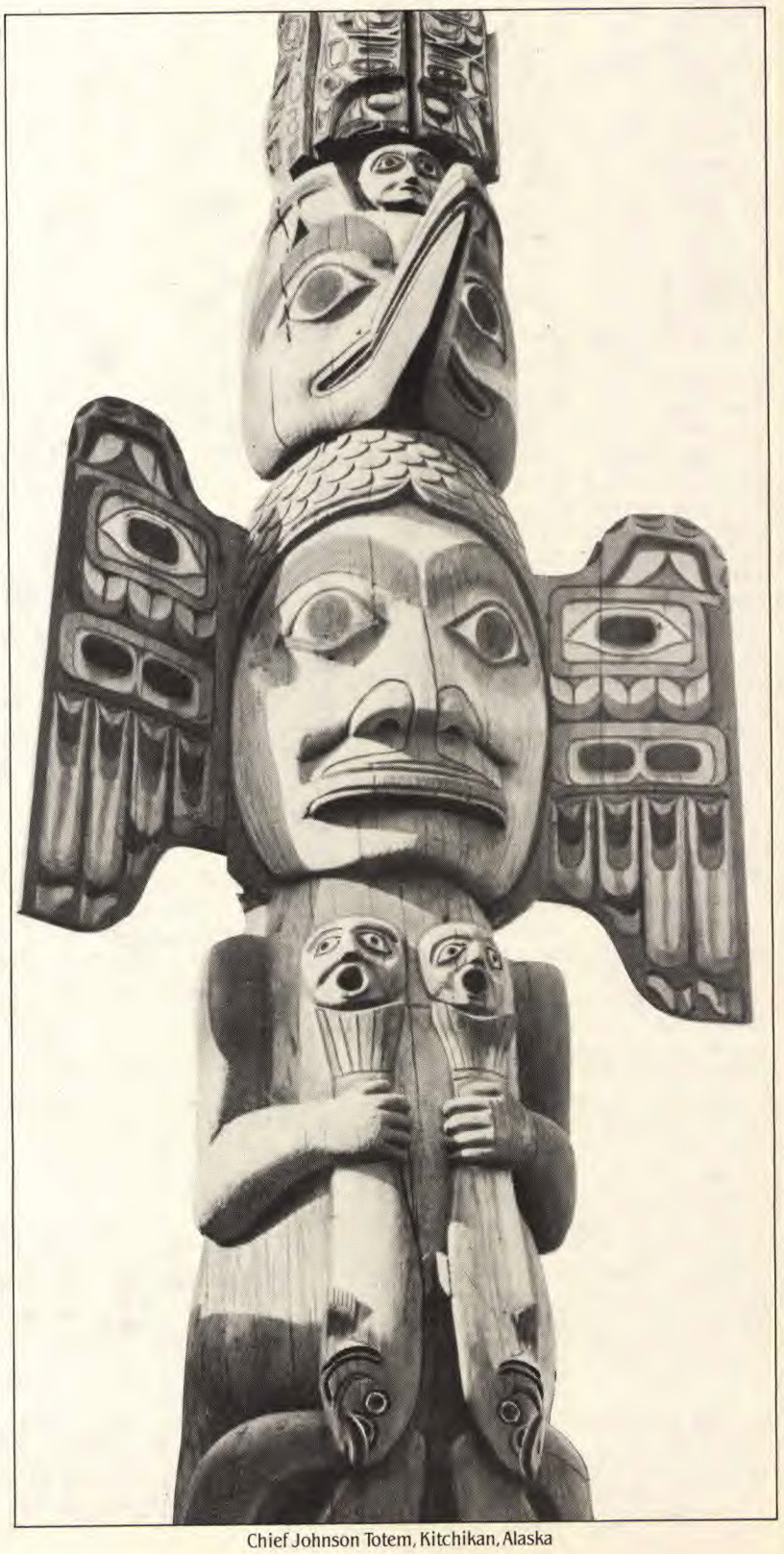
Fortunately, what saved the poles from complete extinction, was an installation at the Chicago World's Fair of 1893. Stirred by these bold and beautiful forms, anthropologists, museum curators and government agencies made a concerted effort to find and conserve them. During the Great Depression, a U.S. Government work-relief project sent cadres of unemployed men to Alaska to help in the restoration job. A number of museums have acquired poles, and many have been transported to safe harbors in parks in Alaska and to Canadian parks in Victoria, Vancouver and Prince Rupert, British Columbia.

Probably the most surprising thing about the poles is this: Though they derive from an ancient primitive religion and have the majestic bearing of holy icons, they were never worshipped... "Except," as one scholar, D. Allen, wryly comments, "in modern times by art collectors."

MARION MULLER

Vancouver, British Columbia, Canada

Heraldic Pole, Albert Bay, British Columbia, Canada



Chief Johnson Totem, Kitchikan, Alaska

FAT CATS: DRAWING THE RICH BY STEVEN HELLER

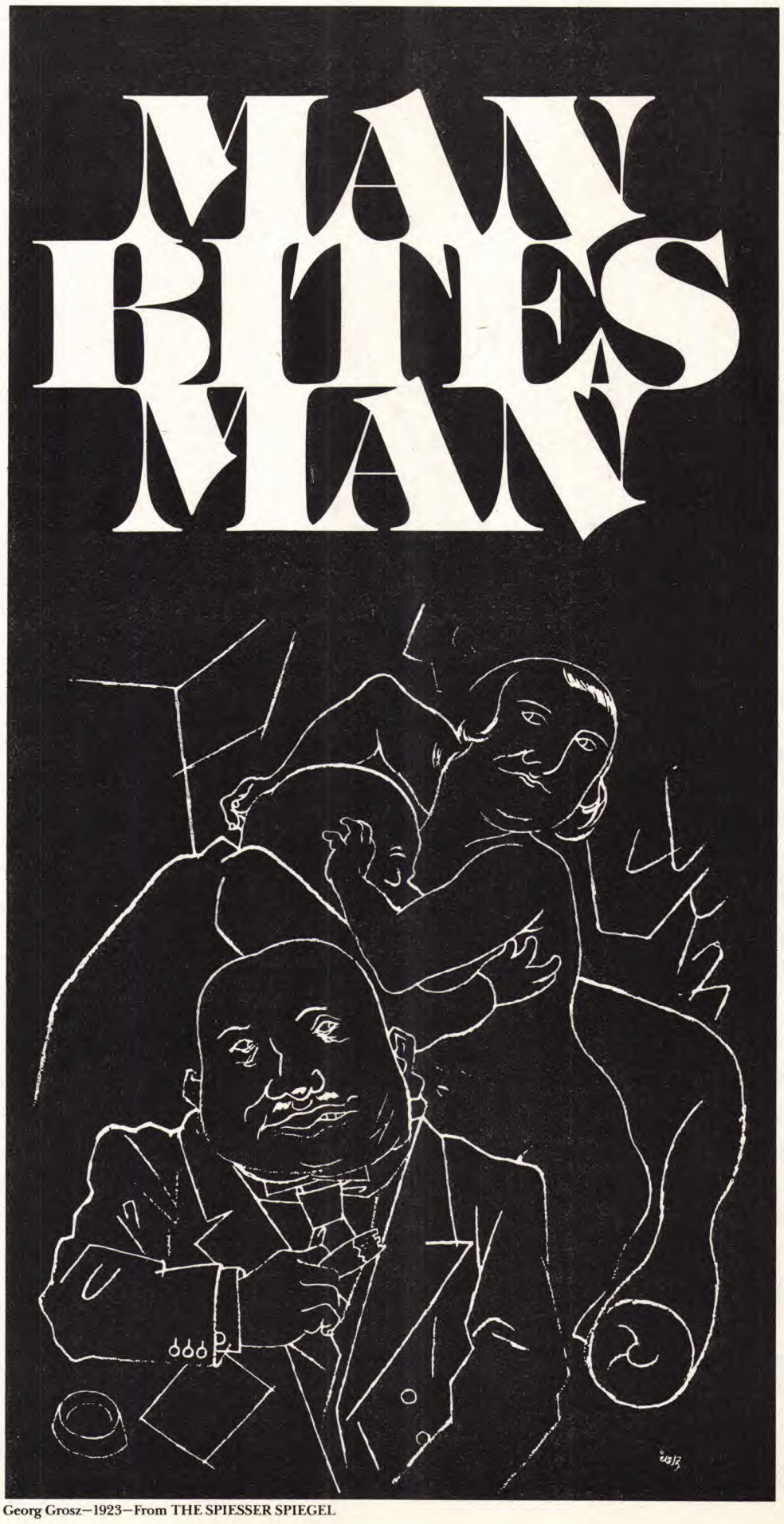
Fat cats have been ridiculed in farce and comic art for ages. In polemics they are the embodiment of greed, while in graphic terms they are easy to draw. Any draftsman can achieve the stereotype by placing a simple rectangle on a small circle, atop another, larger circle, and embellish the whole with a glittery diamond. The result is the basis for the familiar cartoon image of the ruling class: the haughty gent with the top hat and big belly.

Throughout history, in addition to scathing caricatures of well-known leaders and demagogues, visual personifications of the church, the state, the military, and the upper class—the cartoonist's four horsemen of the apocalypse—have been the most powerful symbols of corruption available to the satirist. The Reformation fostered the earliest printed barbs at clerics and kings in ubiquitous pamphlets and broadsides. During the eighteenth century (the golden age of British caricature), avaricious royal hangers-on received their due from the poisonous pens of William Hogarth, James Gillray and Thomas Rowlandson. During the first half of the nineteenth century in Paris, Honore Daumier and J.J. Grandville assaulted the *nouveaux riches,* including doctors and lawyers. During the period of the Industrial Revolution, a brand-new stereotype was also created, depicting the corpulent high bourgeoisie—a type that remains with us today.

In France during the early 1800s a corrupt monarchy prompted discontent and angry critics. And later, throughout Europe, Karl Marx influenced an indignant generation to accept "revolution" as a goal. Since most cartoonists were anti-establishment, they inveighed against the opulent bourgeoisie, who they believed were the real power behind, and supporters of, diseased institutions. Moreover, industrialists were viewed as purveyors of war.

With industrialization came an urban social stratification that pitted the haves against the have-nots. Charles Dickens' Ebenezer Scrooge was the quintessential uppercrust scoundrel, and perhaps the most poignant repenter of his time. Most social critics, however, were neither as generous in their portrayals, nor as optimistic in their outlook. Although anticlerical and antimilitarist cartoons form the foundation for the satiric legacy of nineteenth and early twentieth century Europe, along with the United States and Czarist Russia, artists derived the most satisfaction from, and produced their most sardonic humor while, ridiculing the capitalist barons of industry and the pretentious aristocracy.

Since it is the caricaturist's job to exaggerate and reshape the truth, the common graphic portrayal of the wealthy is based on actual styles, fashions, manners, and affectations. The top hat, basic to this stereotype, replaced the tricorne hat after the fall of Napoleon, and during the reign (1830-48) of the Citizen King, Louis Philippe. Louis wore it proudly—ironically, as a means of exhibiting kinship with his minions. Furthermore, he was known for his pear-shaped physique. Because the king was the object of graphic derision by Daumier and his circle, it is safe to say that caricatures of Louis were the prototypes for the fat-cat images before you now. After his infamous censorship decrees were enacted, prohibiting any printed lampoons, critical cartoonists employed fictional characters that clearly mimicked the king's appearance, further establishing the stereotype. Although fashions changed radically after the 1830s, elegant cutaway coats, silk top hats, and white kid gloves remained the uniform of the wealthy and were the common identifying marks for satirists waiting in ambush.



Georg Grosz—1923—From THE SPIESSER SPIEGEL

Around 1870 Thomas Nast's caricatures of the rotund Tammany Hall boss, William Marcy Tweed, became the standard for subsequent satires of the wealthy. Nast's drawing entitled "Boss," substituting a money sack for Tweed's head, is a classic. Influenced by this image, cartoonists working during the Gilded Age repeatedly depicted industrial magnates as fat, anthropomorphicized bags of gold. Executives of the "trusts," as the industrial monopolies were called, were also ludicrously portrayed in cartoons as clowns and blackface minstrels. But not all portraits of the rich were critical. In the late 1880s Charles Dana Gibson created a respectable Victorian image of the elite with his Gibson Girl and Gibson Man tableaux in Life, the humor magazine for sophisticates.

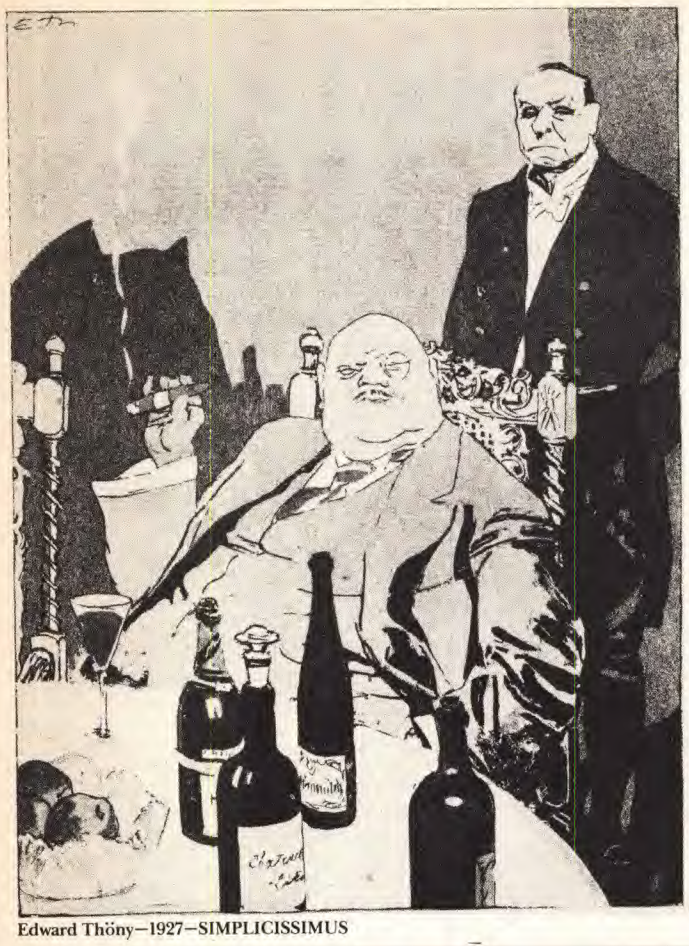
Later in the century and early into the next, Europe—particularly France and Germany—experienced signifcant class struggles. Artists for the satiric journals of the day, *Simplicissimus* and *L'Assiette au Beurre* among others, scabrously showed the capitalists living off the fat of the land, in cartoons that clearly influenced early Soviet revolutionary propaganda. In Germany these scheming industrialists later became Hitler's allies and thus were no longer targets of caricaturists.

Most socialist cartoonists of the Twenties, such as Jacob Burck in the United States, saw little humor in the practices of the rich. Burck's cartoon depicting J.P. Morgan as a sow suckling hungry politicians was typical of editorial cartoons of the day. Other committed socialists, such as Art Young, attacked the rich with more of an absurdist's sense. Young had great fun exiling the exalted to his imaginative comic inferno, where they were sentenced to hard, sweaty labor and other forms of repentance. Across the ocean, George Grosz mixed humor with vitriol in his inkwell, producing savage portrayals of the *Speisser-Spiegel* (the bourgeoisie), and so stamped a powerful picture of Weimar decadence into history.

The rich were also gibed at by apolitical social satirists like Gluyas Williams, who saw humor in the life styles of the highfalutin, and rendered them accordingly. *The New Yorker's* cartoonists, particularly Peter Arno, appealed to, yet desanctified, the urban upper crust. (An Arno cartoon of the Thirties shows a group of tuxedo-clad revelers stopping at a friend's open window. One of them calls in, "We are going down to hiss Roosevelt.") In his book *"So What's So Funny About the Depression?"* Otto Soglow (known for the Little King) hilariously portrayed the dethroned wealthy—those who lost everything in the stock market—as members of the *comedie humaine.* In the strips, George McManus' Maggie and Jiggs represented the uncomfortable newly wealthy; Harold Gray's Daddy Warbucks was the apotheosis of the right-wing millionaire; and Walt Disney's Uncle Scrooge (as reported in a recent Marxist analysis of the character), represented the most discouraging, yet pragmatic aspects of capitalism.

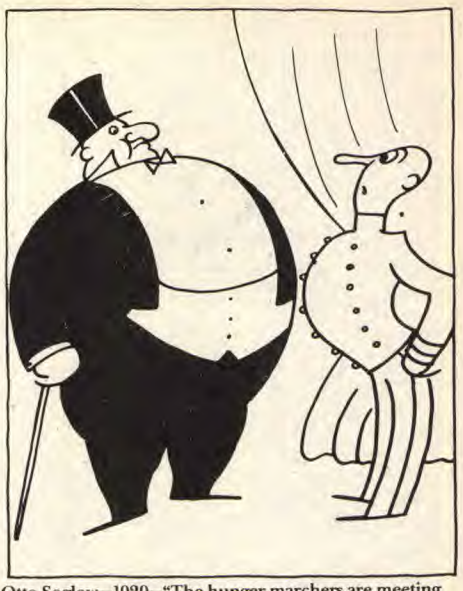
In the Eighties the members of the horsy set are infrequently satirized. With large sums of money given away in lotteries, with astronomically high salaries available to sports figures, entertainers, clothing designers and many others, the millionaire—even the multimillionaire—is commonplace. As a symbol, millionaires have lost their potency. The groups that are most caricatured today are the middle and upper middle classes—Ed Koren's Bloomingdale's generation. But, never fear, the fat cat is a significant part of the satiric lexicon and remains available for comic relief in times of depression.

Next issue: Philip Burke



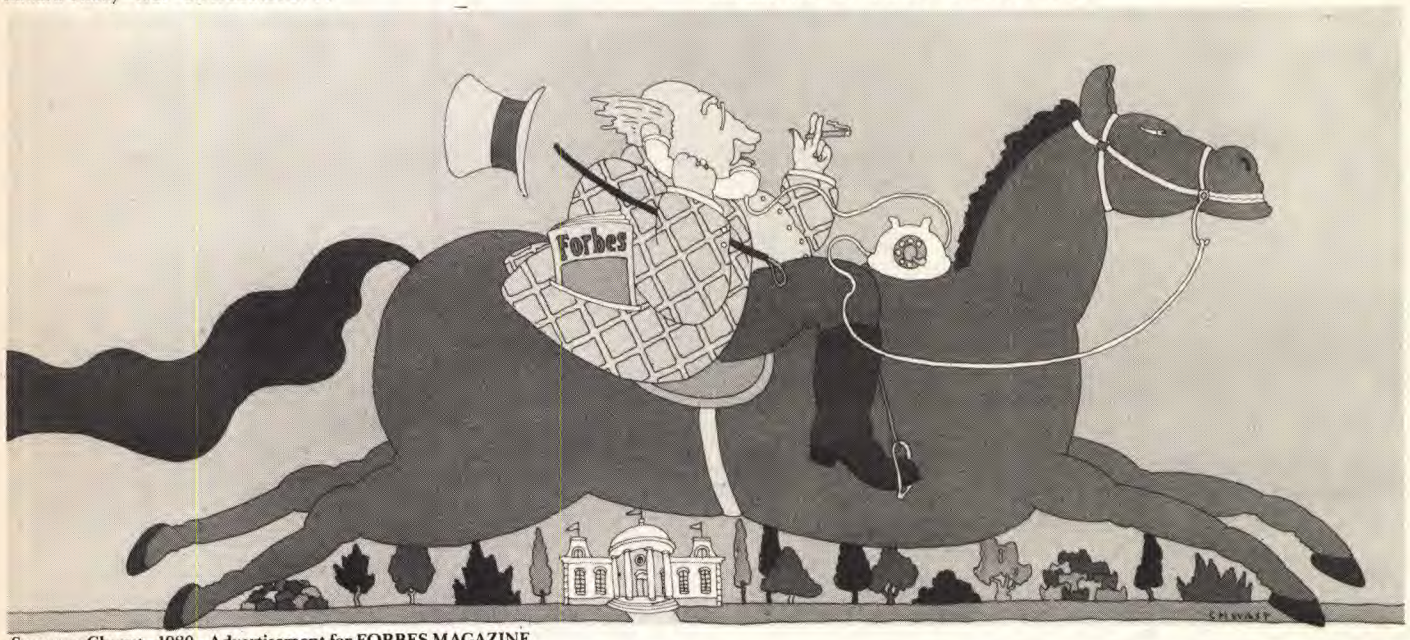
Edward Thöny—1927—SIMPLICISSIMUS

Glantara—1907—From L'ASSIETTE AU BEURRE

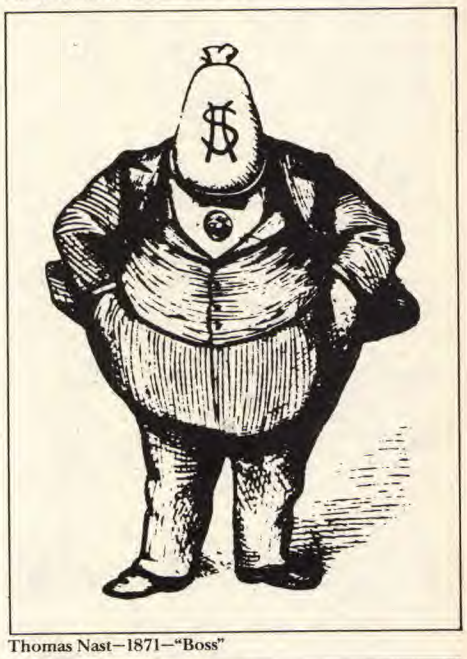


Otto Soglow—1929—"The hunger marchers are meeting in the grand ballroom, sir."

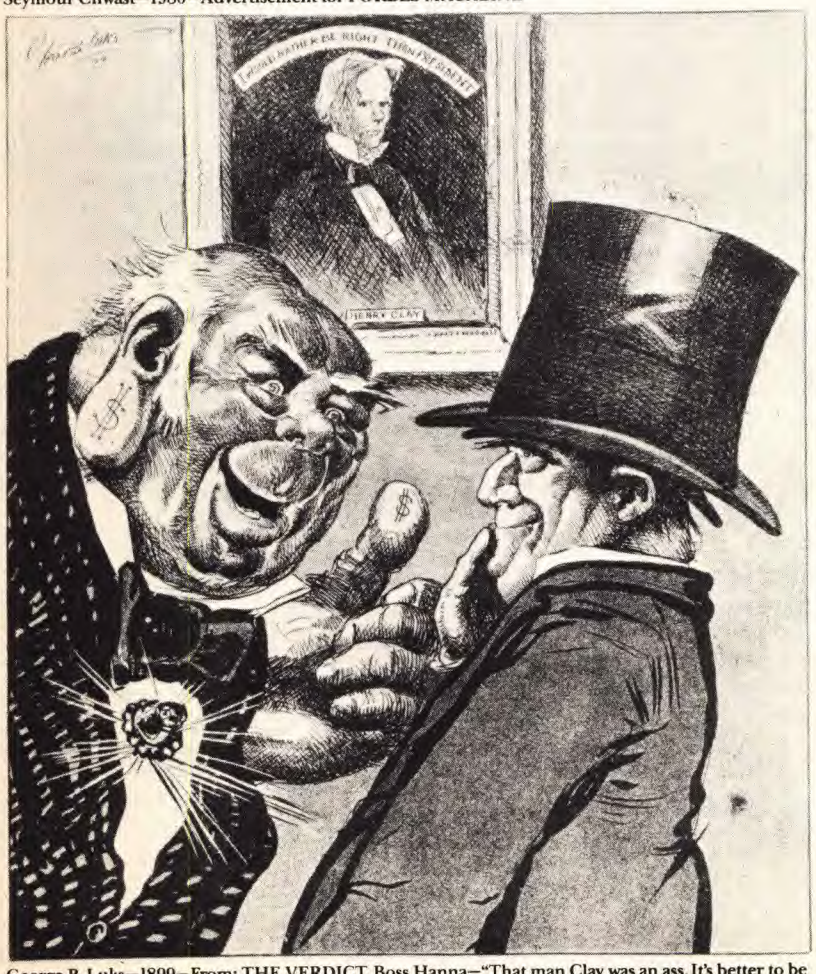
Frederick Opper—1887—From (German language) PUCK—"The State Senate passes a bill for the amelioration of The Condition of Millionaires"



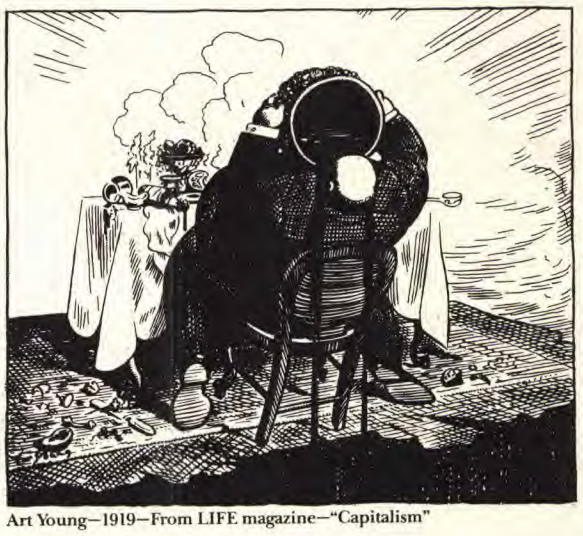
Seymour Chwast—1980—Advertisement for FORBES MAGAZINE



Thomas Nast—1871—"Boss"

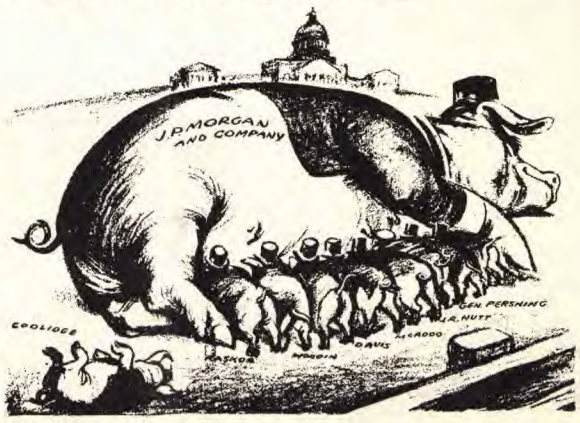


George B. Luks—1899—From: THE VERDICT. Boss Hanna—"That man Clay was an ass. It's better to be President than to be right!"



Art Young—1919—From LIFE magazine—"Capitalism"

Eugene Zimmerman (Zim)—1898—From: HOW TO DRAW FUNNY PICTURES



Jacob Burck—1927

Gluyas Williams—1925—To the Vaults

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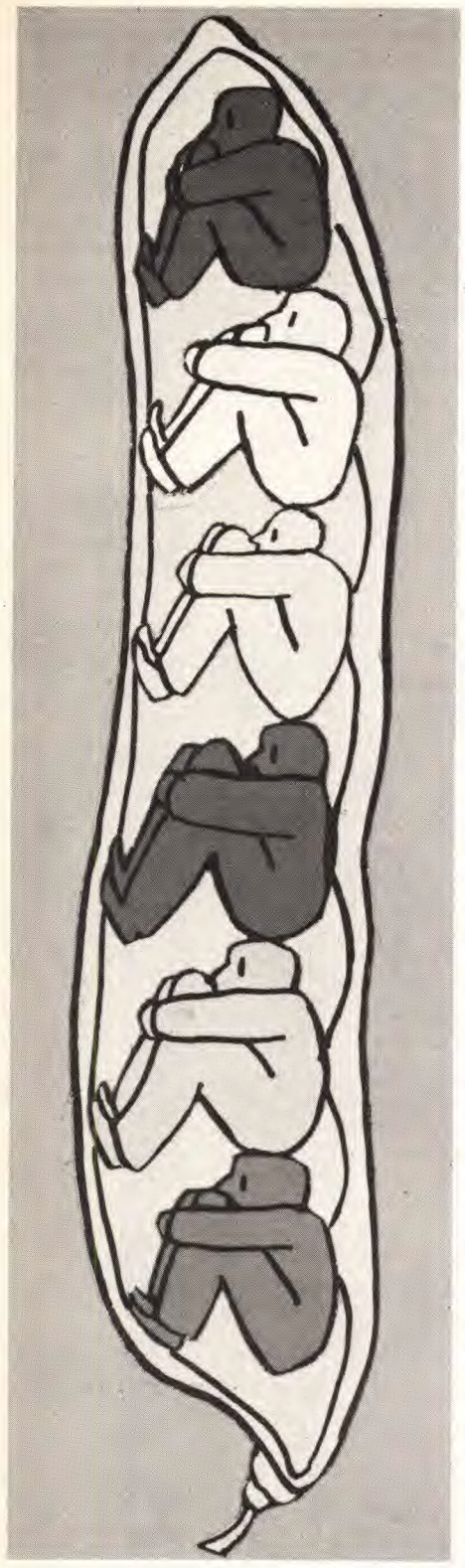


No one will ever fall off a chair, burst a seam, or "die laughing" at a Stuart Leeds cartoon. But you are likely to carry it around in your mind for a long time.

Some humor is out-and-out comical. Some is offbeat and peculiar. But what we find funny in Leeds' work is his deadpan confrontation with visual clichés and hackneyed expressions. He picks them up one-at-a-time, filters them through his own intelligence and re-presents them, giving us some chuckles and some painful truths about the world and the human condition.

Take the "arrow" illustration, for example: With the arrowhead pointing to the right, he shows us three resolute men carting it off to the left – telling us that man's struggles and life's circumstances do not always move in the same direction.

The familiar "pyramid," usually a symbol of one person reaching the pinnacle on the backs of many, is reversed to indicate that the opposite is also true: sometimes one human being has the responsibility of supporting many.

In the "writing a book" cartoon, a little man stands on a ladder, picking letters off a stack. Without a single word of explanatory text, Leeds reminds us that, on the one hand, a book is just a pile of letters, but on the other hand, it's a "tall job" to write one.

Other people may see other meanings in Leeds' work, but everyone comes away with something to smile about... something to think about.

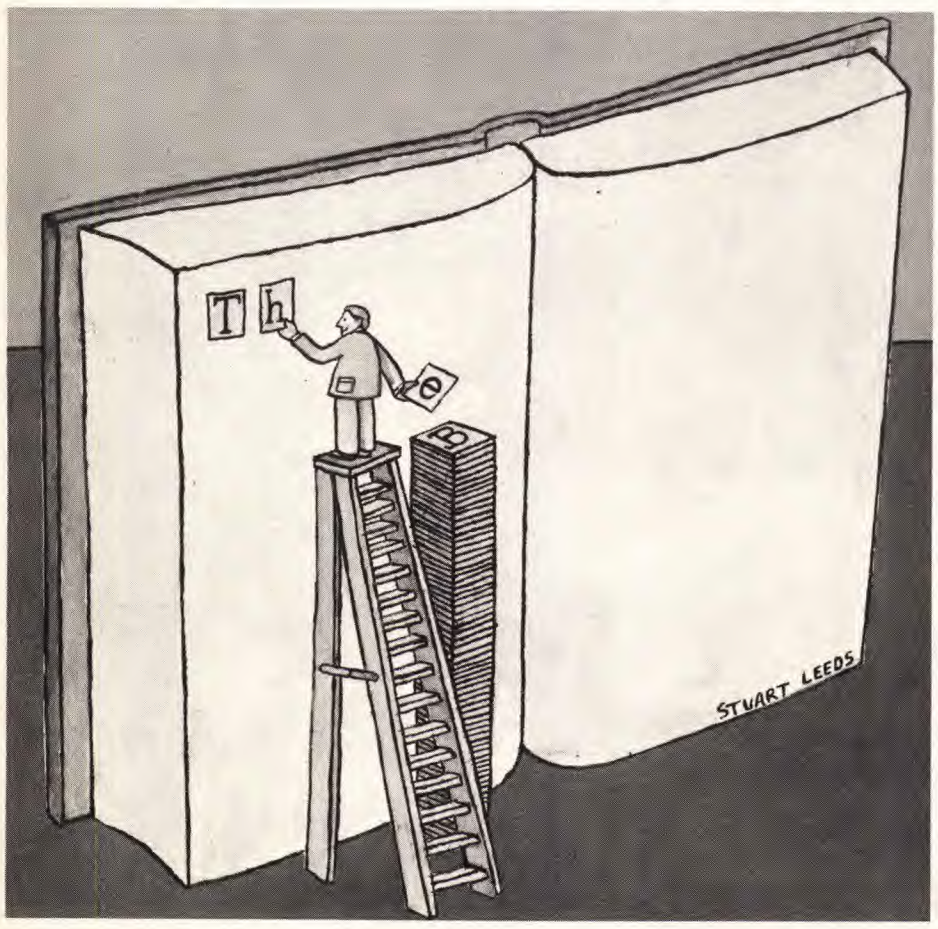
Leeds makes a point of the fact that he has been inspired by the cartoonists Bob Blechman (whose course at the School of Visual Arts he took six times) and Chas. B. Slackman (sic); by the Belgian painter, René Magritte, and by Woody Allen. Such mentors, plus his own talents, have obviously made for a most satisfactory career.

His work has been sought out by such discriminating publications as The New Yorker, The New York Times, Time, Inc., The Washington Post, The Boston Globe, The Saturday Review, The Village Voice; also La Nueva Provincia in Argentina and Ma'ariv in Israel. Among his industrial clients are IBM, Union Carbide, Xerox and Holt, Rinehart & Winston, publishers. Leeds also teaches Illustration at Parsons School of Design and Media Communication at the School of Visual Arts, both in New York City.

For a man who was drawn to art because it would enable him to "change reality to his whim," reality hasn't needed much changing.

Marion Muller

what's so funny?



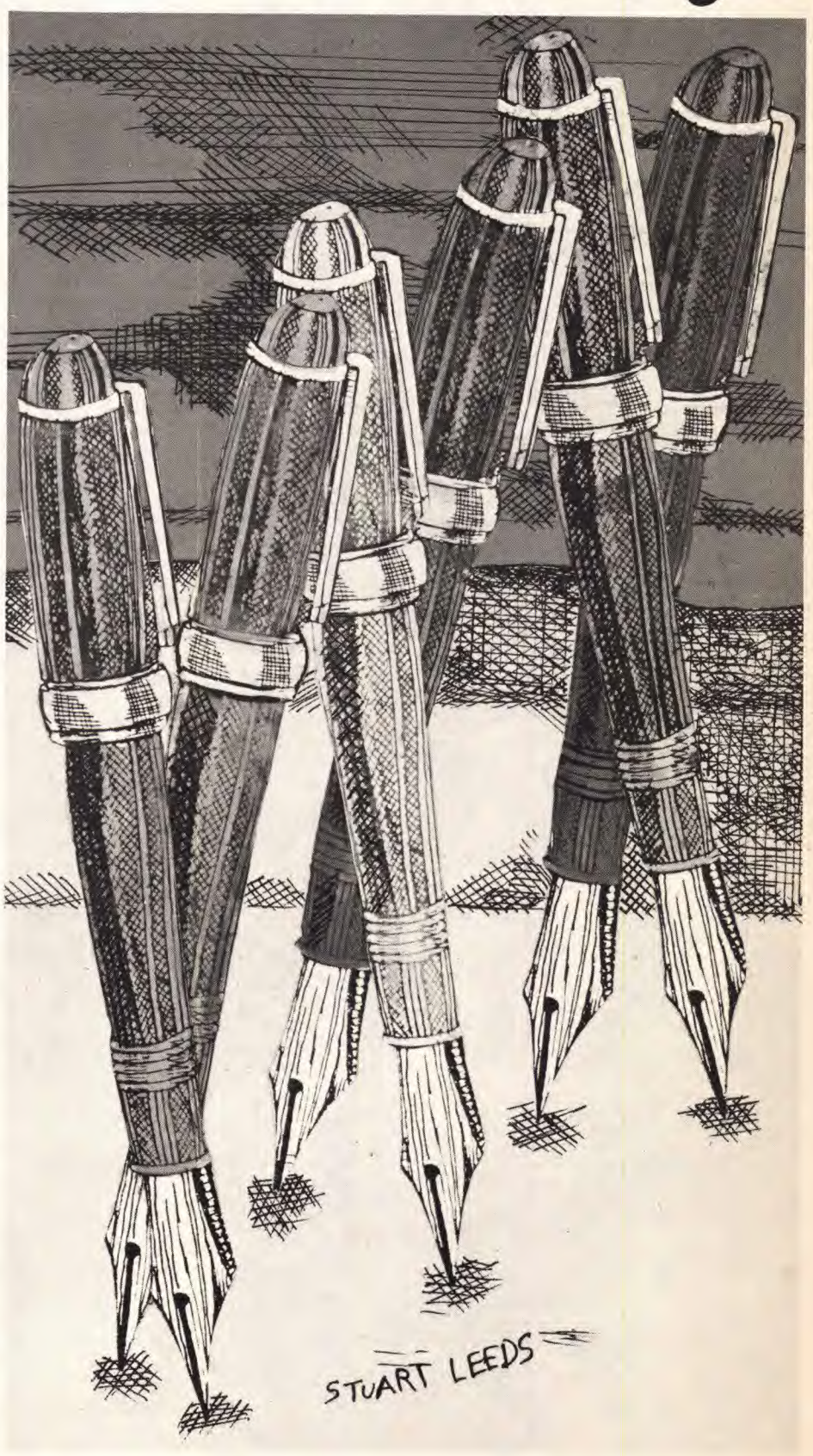
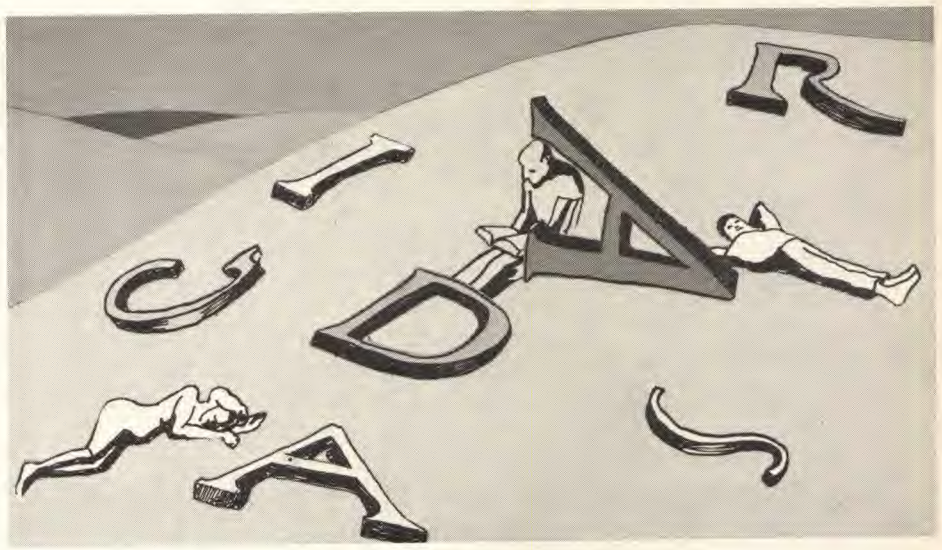
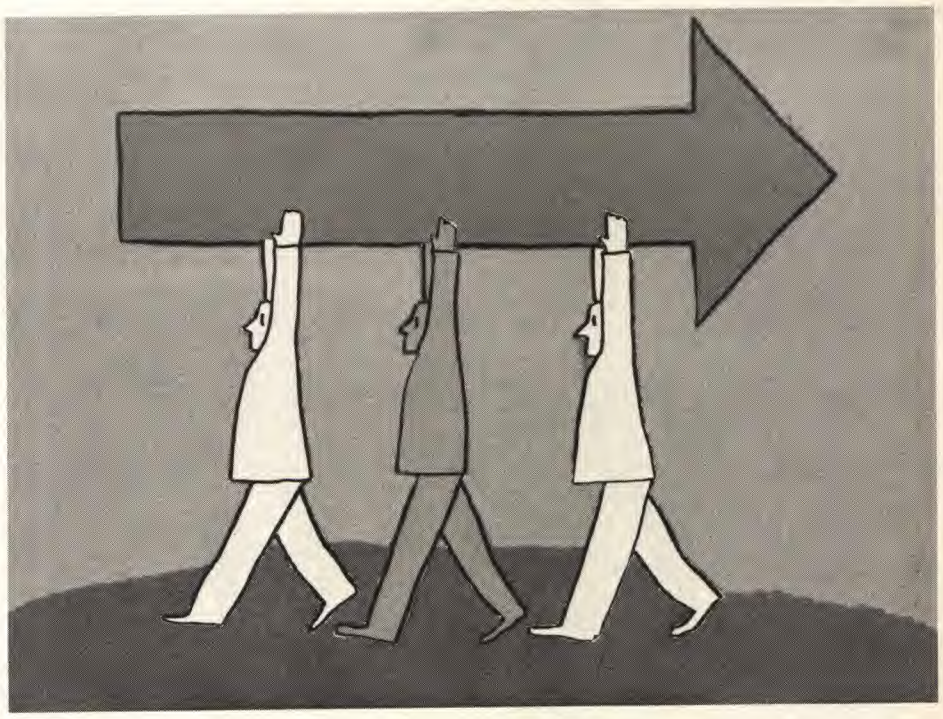
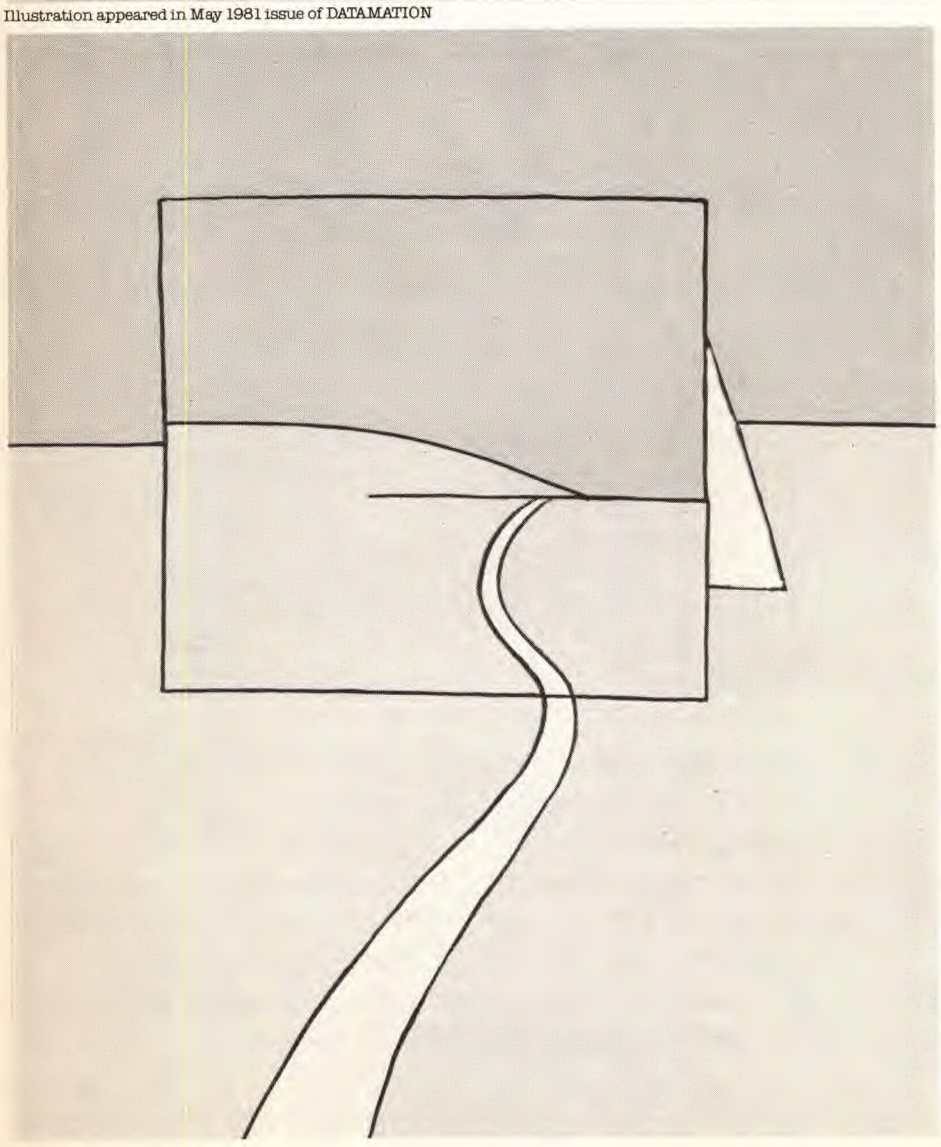
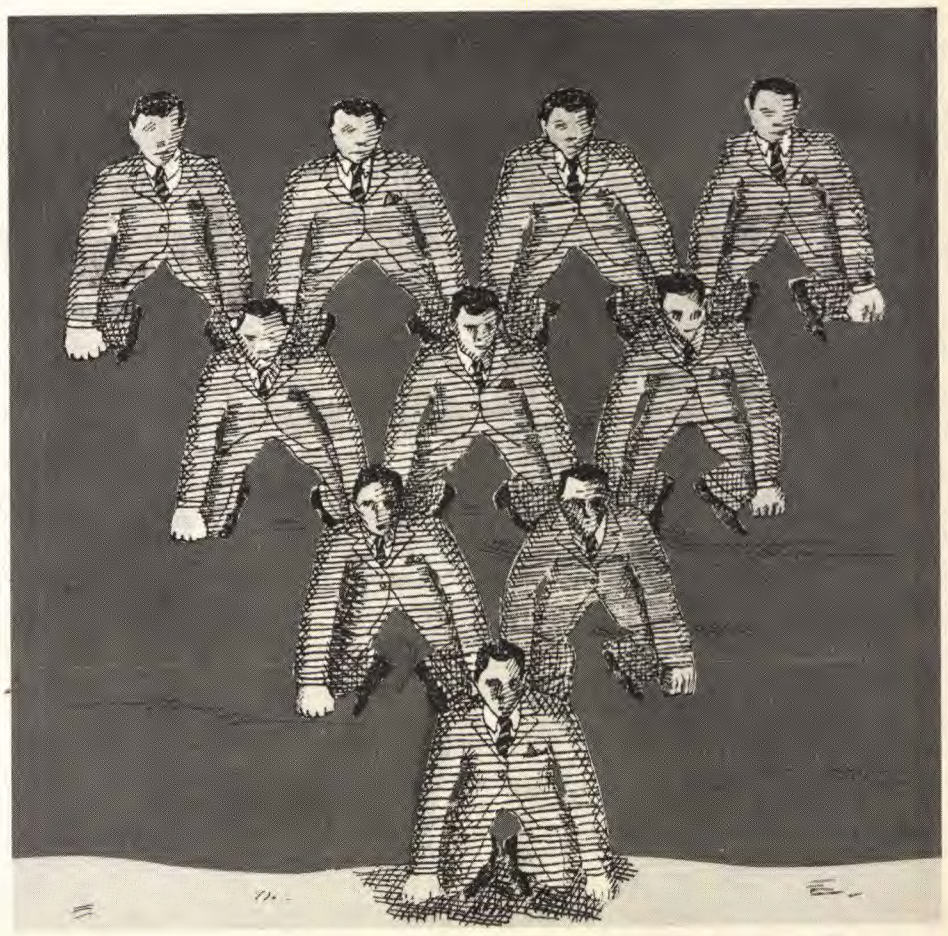


Illustration appeared in May 1981 issue of DATAMATION









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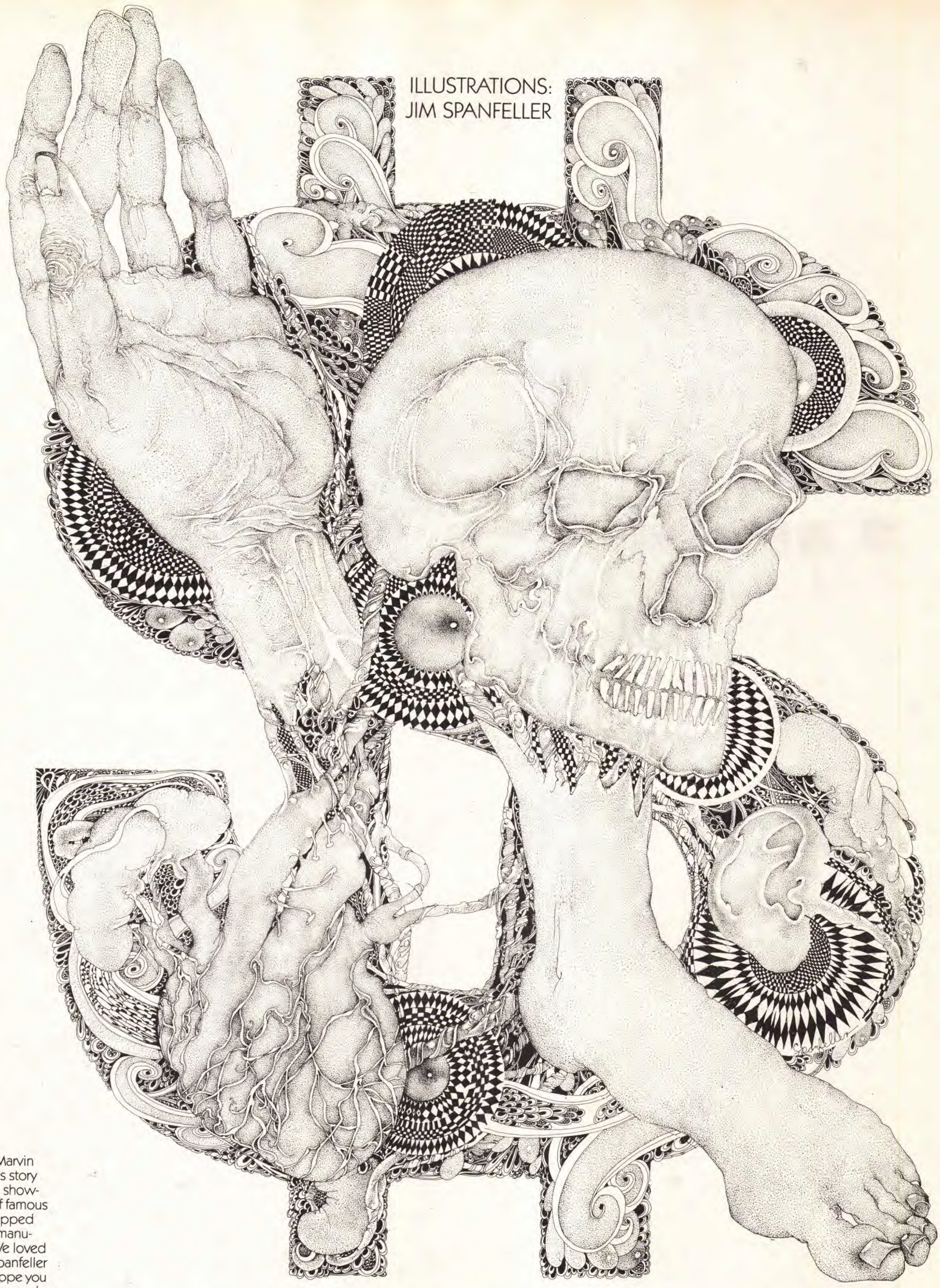

When photographer Marvin Schwartz prepared his story for U&lc (Vol.9, No.1), showing his photographs of famous artists, he casually dropped a manuscript, or four manuscripts, on our desk. We loved them. We asked Jim Spanfeller to illustrate them. We hope you like the result as much as we do.

THE END, BY MARVIN W. SCHWARTZ

One day a man decided to sell himself. So he put an ad in the paper advertising various body parts, and listed his phone number. That night he received 700 calls for his kidneys, 620 calls for his eyes, and 27 calls for his liver. The next day, he sold his body parts to all the people. And when he died, people said he was no good. THE END

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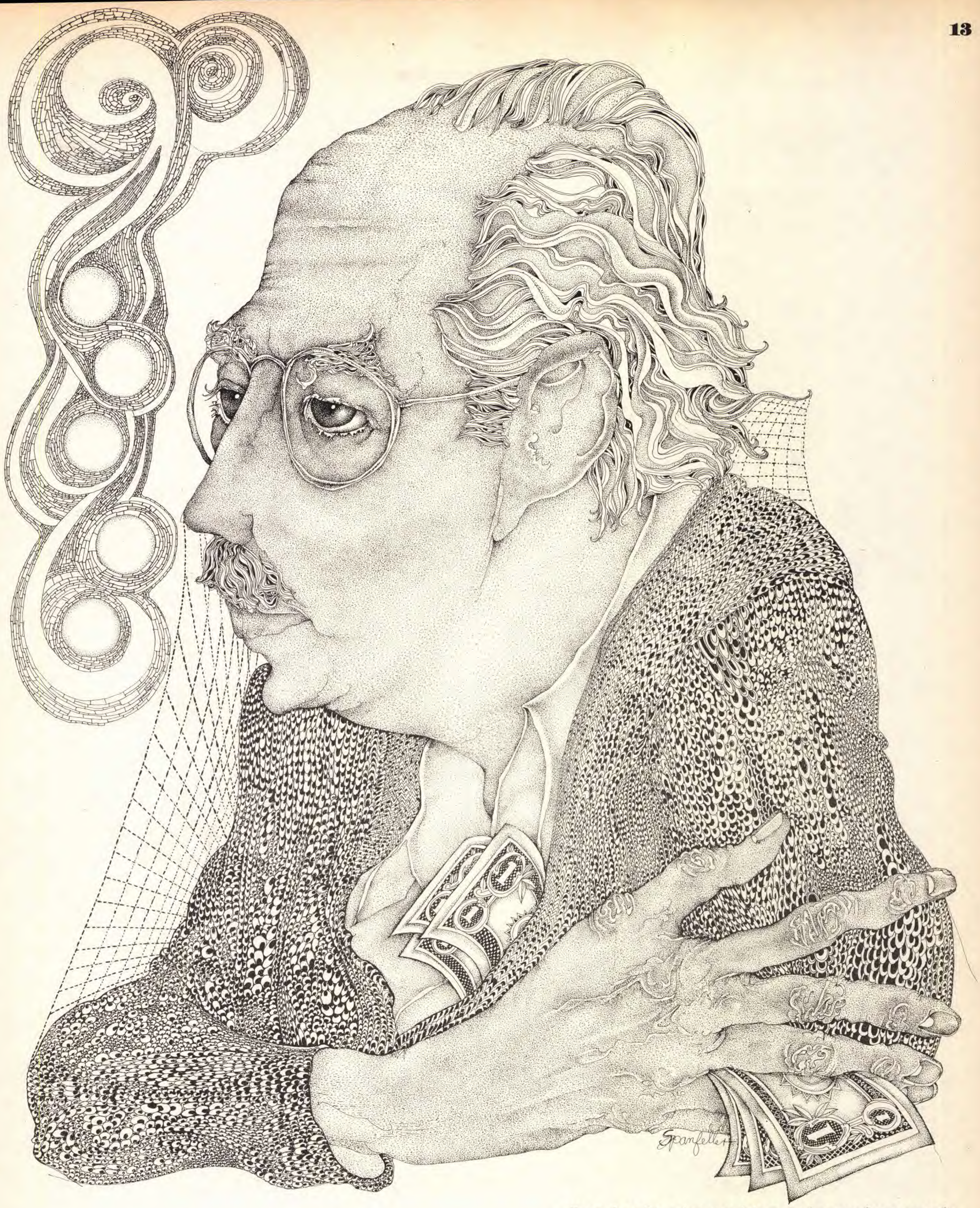

One day, Stanley, on his way home from work,
simply could not go on anymore.
He stopped right where he was in the
big train station, and just sat down.
Days later people started dropping money
into Stanley's hands—
and in five years, he retired. **THE END**

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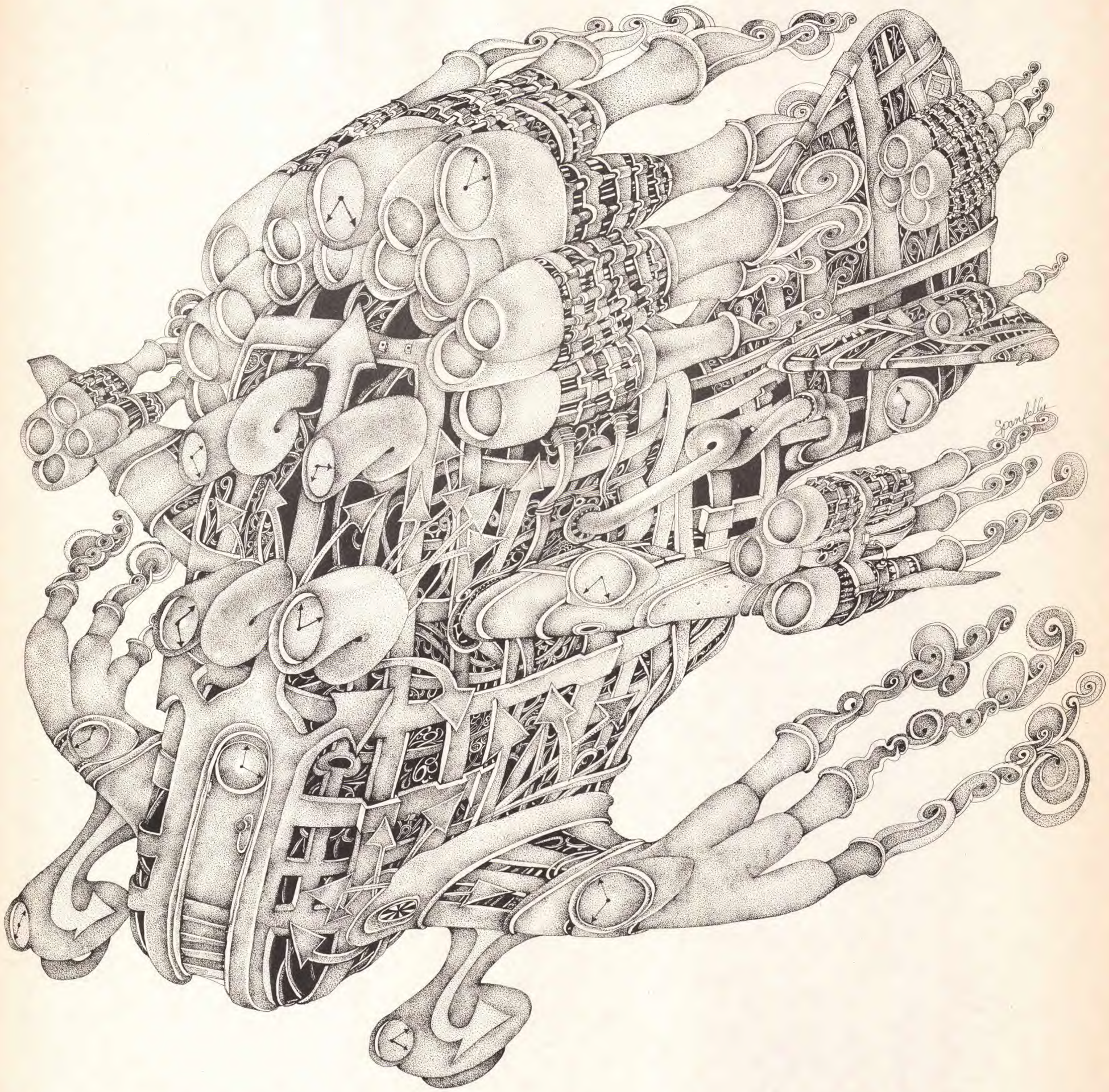

One day while Irwin Marshall Mitchell was walking home from work, three men came from behind a car and kidnapped him. They took him to an old abandoned warehouse where they had a huge machine. They told Mr. Mitchell it was a time machine they had built, and they needed someone to go in and test it, as they were too important to make the first trip. They told Mr. Mitchell they would have to shoot him if he didn't go. So, he agreed to go. They fed him a marvelous meal and explained to him how to operate the machine, as all the controls were inside and only he could control it. They suggested he start off in the year 3000. Mr. Mitchell went into the machine, said goodbye, and quickly went to 1946. He bought all the IBM stock he could afford, brought the machine back to the warehouse, walked out, gave a full report; and, by the time he got home, he had a huge dividend check waiting for him in the mailbox. ***The End***

THIS PAGE WAS SET IN ITC TIFFANY

Once upon a time, there was a man who had so much money he didn't know what to do with it. One day, he went out and bought a thousand used mattresses. When they were delivered to his home, he cut them all open and stuffed them with huge amounts of money. Then he went and sold them back to different used furniture stores, in poor neighborhoods. That night, when he finished selling all the mattresses, he went home, and thought about all the people that would lie on his mattresses, worrying about where they were going to get the money to pay the rent. THE END

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Italian helmet, 16th century.

Weapons & Armor

16th century rapier.

Snakes have fangs; porcupines have quills; bees have stingers; turtles have shells; elephants have tusks, and even kittens have claws. Every living creature comes into this world endowed with mechanisms for self-defense. Only we humans are born without some built-in equipment to protect ourselves.

Possibly, by some divine plan, we were meant to have no enemies and live in peace and harmony with all other living things. Needless to say, the plan has gone haywire.

The first cave man who discovered that a rock hurled at a passing raccoon could not only provide him with dinner, but could also rub out a rival for that dinner, was the man who started the arms race. Man's inventive brain has been his arsenal for defense. It has provided ideas for weapons, ideas for defense systems, and ideas for still more weapons to outsmart enemy defenses. It's a dismal fact that—from rocks to rockets, from arrowheads to A-Bombs, from muskets to MX missiles—we have spent more time, energy and money on weaponry than on any other single activity.

In the Beginning

The earliest weapons used by primitive men were the same tools used for hunting food: rocks, clubs, bows-and-arrows, spears, hatchets, axes, boomerangs, bolas and similar items fashioned out of "found" materials. The only defense, or armor, against such weapons was the normal everyday clothing they wore—layers of animal hides which softened the blows. In some areas of the world, shields were constructed of wood or leather and were carried for additional protection.

Once the technology for smelting iron ore was discovered, shields were forged of heavy metal plate. The ancient Greeks and Romans were experts in this department. They also devised metal helmets to protect the head and jointed plates of metal, called *grieves*, covered their exposed shins.

Their sophisticated armor notwithstanding, the Greek and Roman empires collapsed; and with them, almost all of European civilization and knowledge. The barbarians that overran the continent had to learn the craft of designing weapons and armor from scratch.

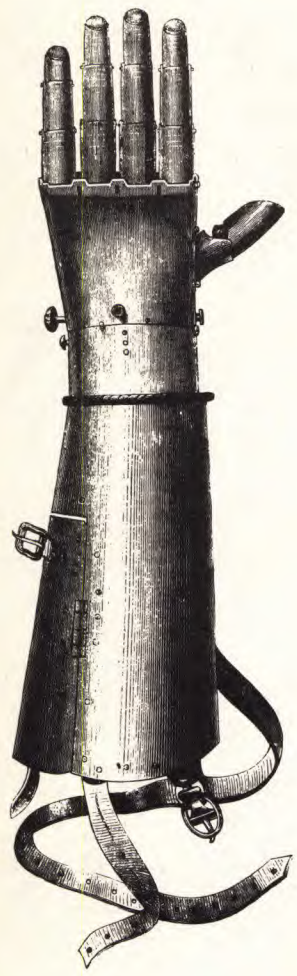
The Middle Ages

With the Romans driven from their holdings throughout Europe, land was up for grabs. Feudal lords, nomadic tribes and power-hungry monarchs fought tooth-and-nail for territory. Supplying weapons and armor was big business in those days, and it reached its peak during the time of the great Crusades.

Needless to say, the armorer was an extremely important person in the land. The success or failure of soldiers in combat was irrevocably entwined with the armorer's engineering skills, for in those days, fighting knights went into battle encased in metal armor from head to foot. It was the armorer's challenge to make them invulnerable.

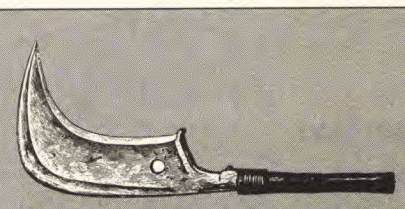
The suits were made either of chain mail (tiny links of metal forged together in a semi-flexible mesh, like a giant metallic sweater) or in metal plate, cut into segmented sections and hinged together at crucial joints. A helmet covered the head and neck, and came equipped with a pierced, movable visor for breathing and seeing. Hands were protected with metal gauntlets, and even the feet were encased in metal shoe coverings.

Not only the knight, but his horse, too, was fitted with protective metal armor. Suits of armor reached their highest degree of efficiency in the time of Emperor Maximilian I, who was credited with inventing *fluted* metal. The corrugated effect not only strengthened the metal plate but caused enemy weapons to glance off the surface. (To this day, it is common practice to cor-



Gauntlet.

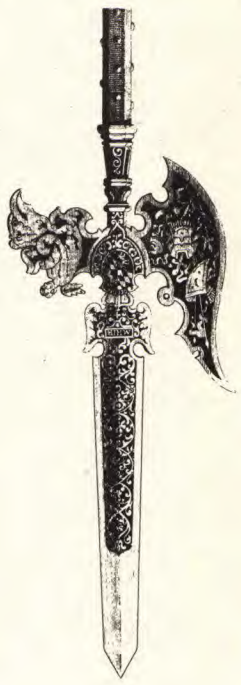
Mechanism for cocking a crossbow.



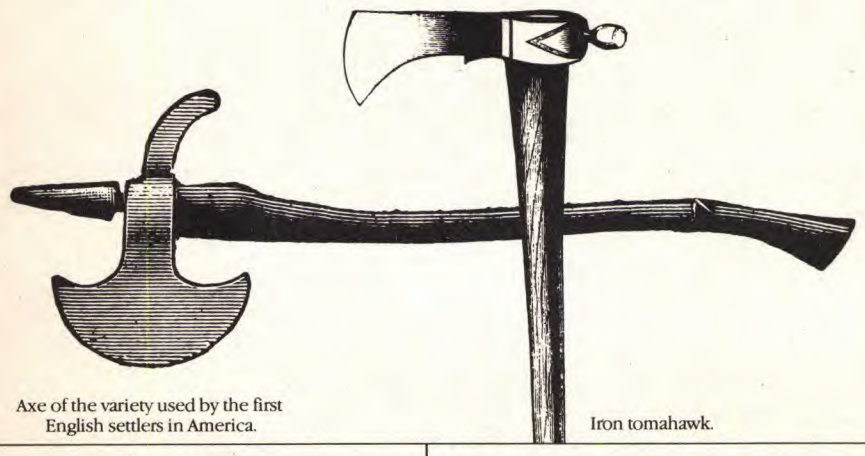
African weapon of the Balegga and Wahuma tribes.

Crossbowman with his arbalist.

Knight wielding a battle axe.



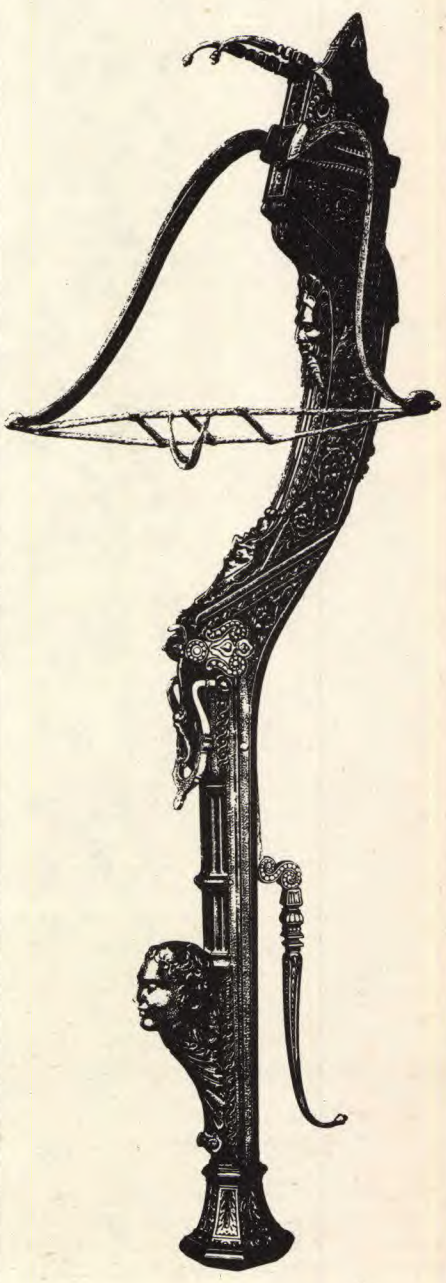
Halberd.



Axe of the variety used by the first English settlers in America.

Iron tomahawk.

Frankish warrior, 12th century.



Hand-arbalet, for hunting, French 16th century.

Pontiac brandishing a tomahawk.

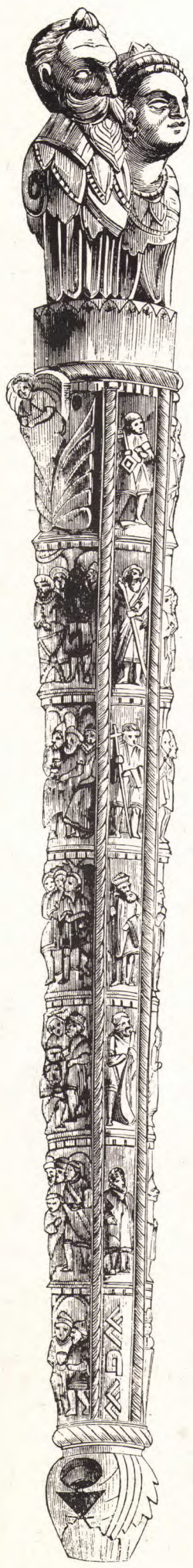
rugate sheets of metal and paper for extra strength.)

The Symbolic Sword

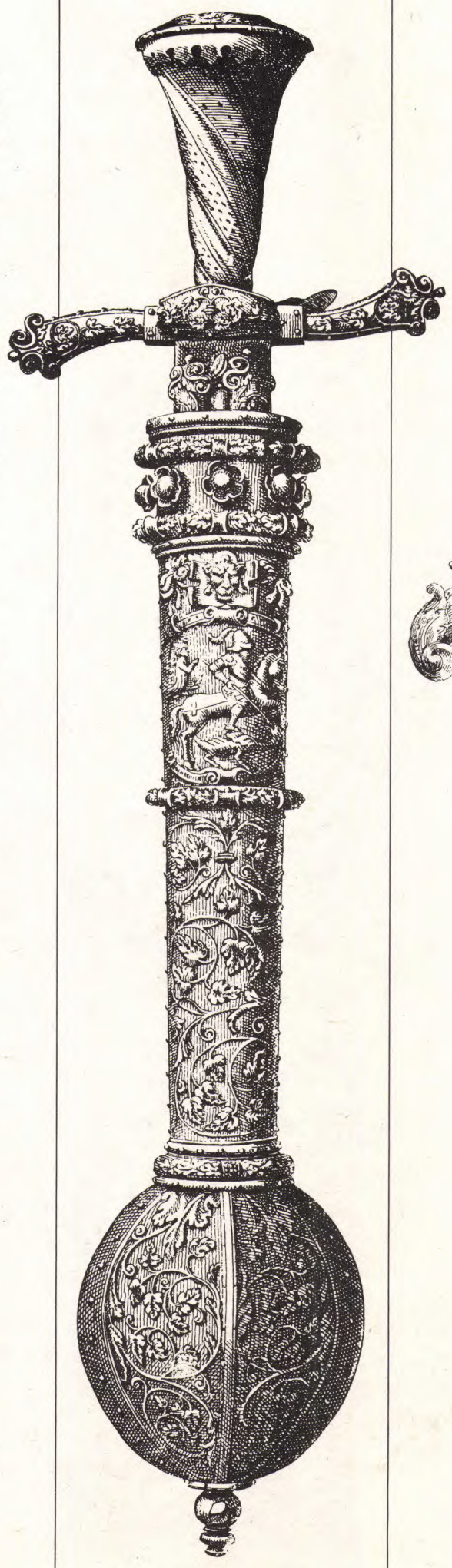
Without question, the sword was the standard weapon of the medieval knight and the Crusaders. It has ever been the legendary symbol of war, even when other weapons took its place. Think of the countless allusions that have been made in poetry, hymns and the bible: *'the pen is mightier than the sword'...though they raise up swords against me'... 'God, my Lord, breaks their swords'... 'swords into ploughshares.'* Our literature is also full of magical, powerful swords, lionized with names of their own: *Naegling*, the mythic sword of Beowulf; *Durindal*, the sword of Charlemagne's worthiest knight, Roland; and best-known, of course, *Excalibur*, King Arthur's noble weapon.

Regardless of the symbolic and magical

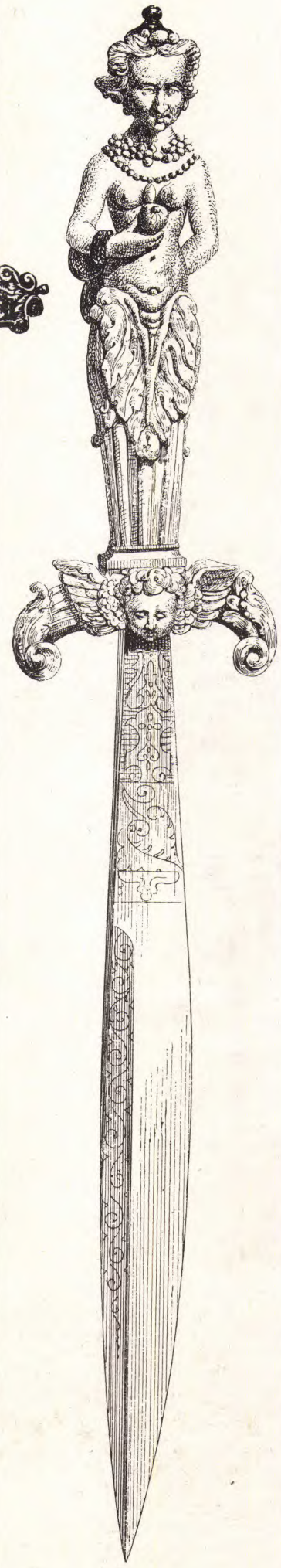
Horse Armor – Italian champfrein, 16th century.



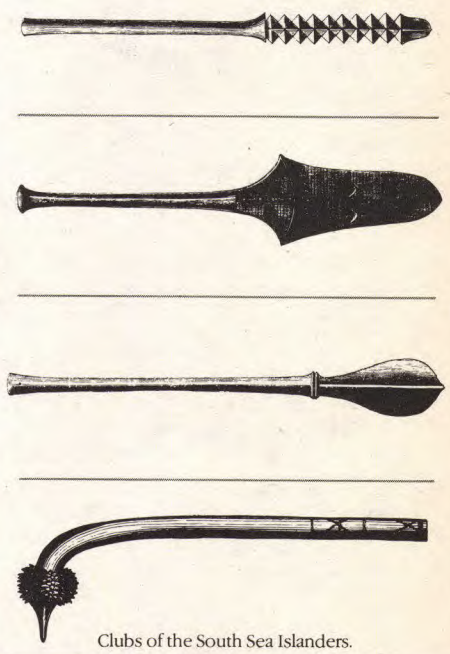
German knife and sheath.



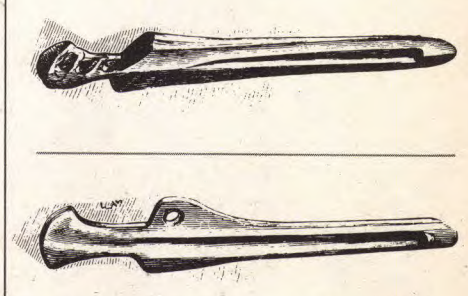
German dirk, black iron with gold fillets, 18th century.



French dagger and sheath, 16th century.



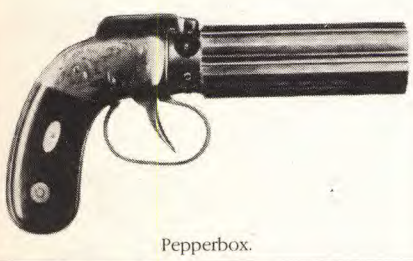
Clubs of the South Sea Islanders.



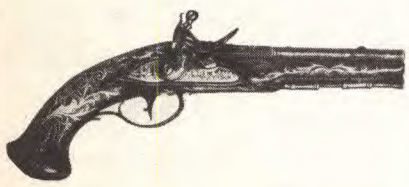
Eskimo throwing sticks.

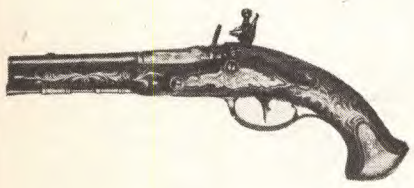
Australian boomerang.

German pistol, 17th century.

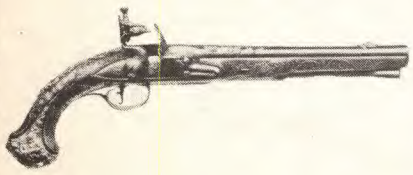


Pepperbox.



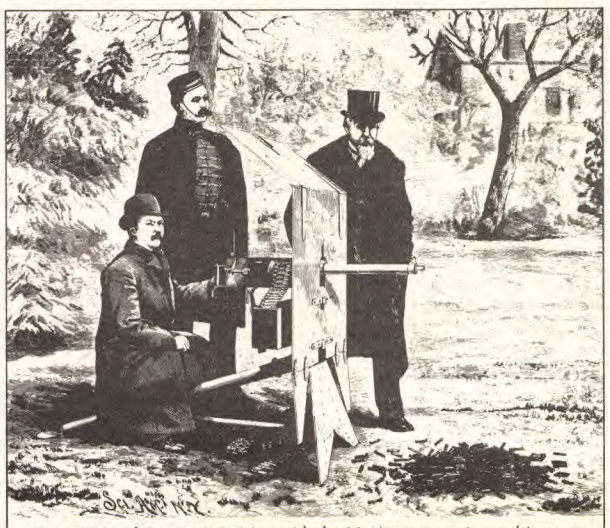


Children's pistols damascened in gold, Russian 18th century.

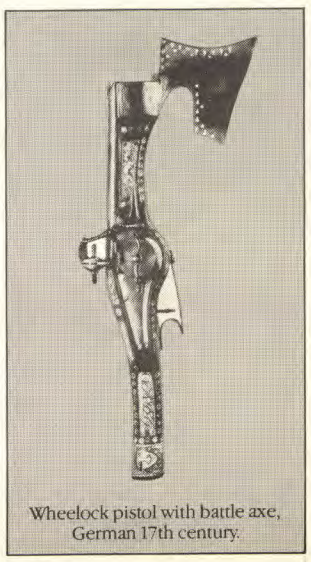


Ancient flintlock.

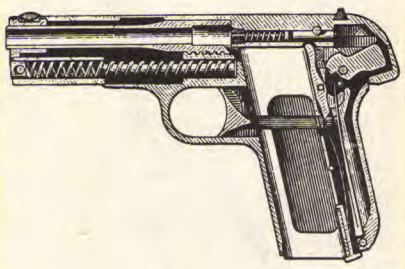
Duel between Aaron Burr and Alexander Hamilton.



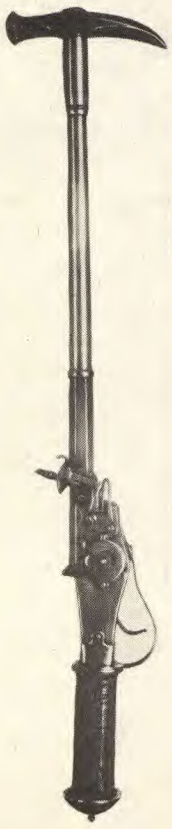
Henry M. Stanley experimenting with the Maxim automatic machine gun.



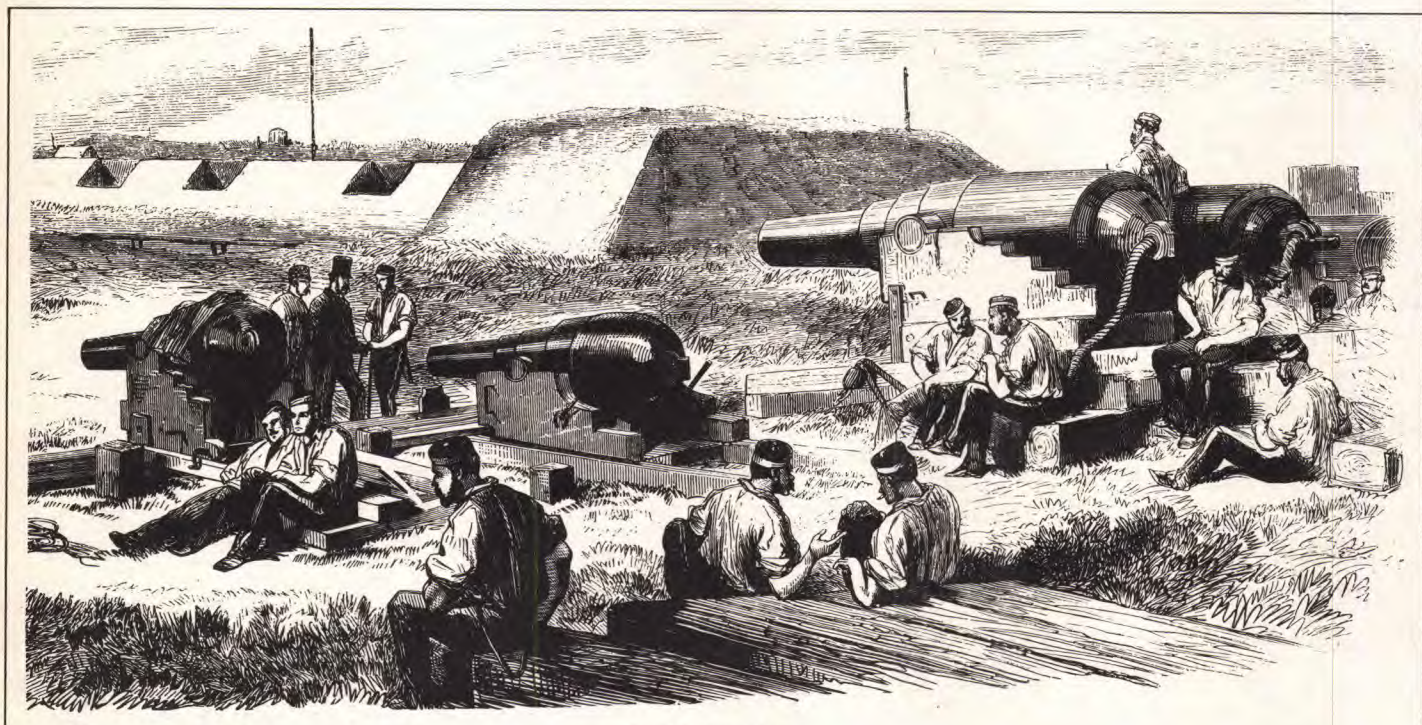
Wheelock pistol with battle axe, German 17th century.



Automatic pistol, cross section.

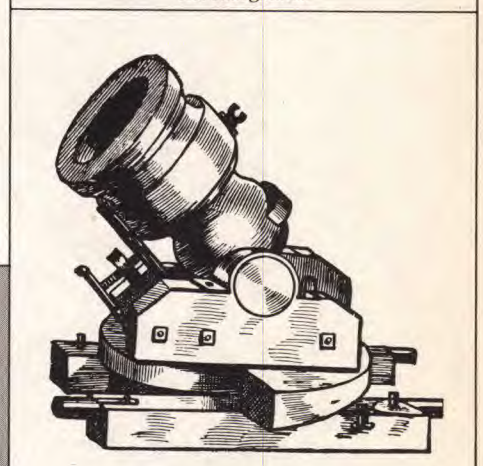


Pistol with war hammer, Italian 16th century.

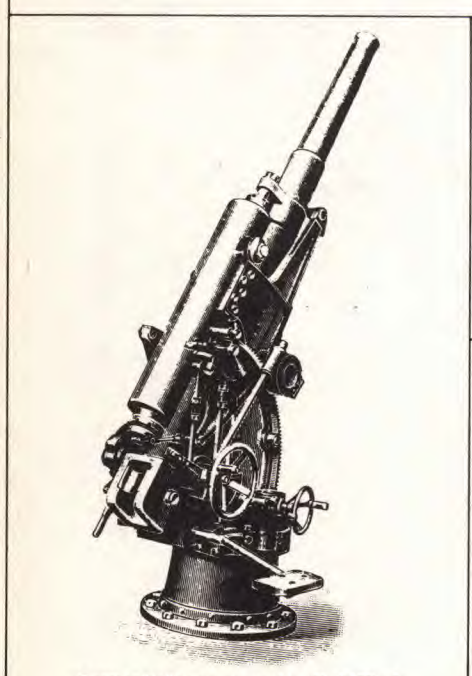


Civil War battery scene.

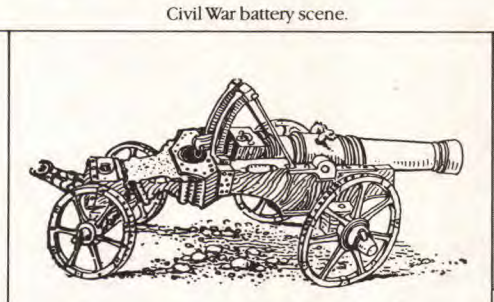
The cool gunner.



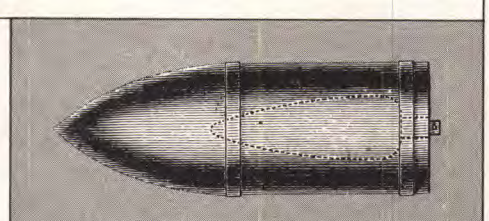
French bronze mortar.



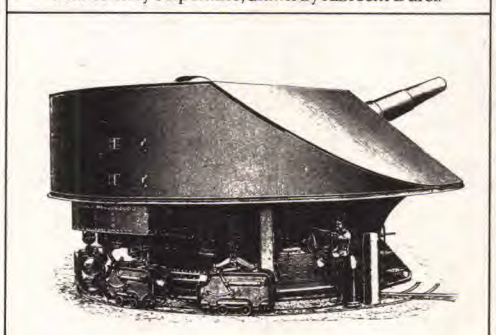
German balloon gun used in World War I.



16th century serpentine, drawn by Albrecht Dürer.



Projectile, 35.5 cm. (14 in.); 1155 pounds. 51-ton gun. Krupp.



Krupp 30.5 centimeter cannon mounted in turret.

German gun turret.

associations, the original broadswords were not terrifically effective weapons for the armored knights. Considering the weight of the armor on his shoulders, the length and weight of the iron-and-carbon-steel sword (sometimes a two-handed affair), it was a wonder he could even lift his weapon, let alone thrust it at an opponent. These early swords had cutting edges rather than sharp pointed tips, which made them useless for penetrating armor.

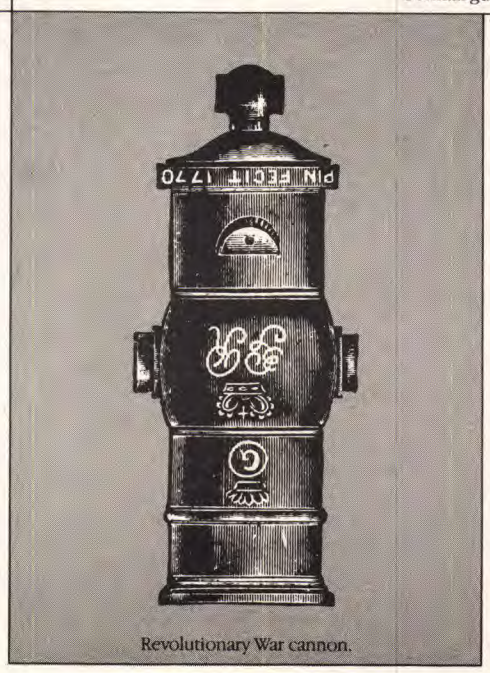
Far more effective were the battle-axe, mace and flail which battered and crushed armor plate, and the lance and pike used for thrusting between the joints. Eventually, the rapier, a long-bladed sword with a sharp tip was devised to replace the heavy broadsword. The rapier was exceedingly maneuverable, could penetrate chinks in armor and was fashioned with an ornamental cup-like guard to protect the hand, thus eliminating the ungainly gauntlet.

Despite the advances in weaponry, the design of armor had reached such a point of perfection in the 14th and 15th centuries that no weapon could pierce or crush it. The Crusaders went off to battle completely insulated in their protective garb. The great mystery of history is how they survived the battles in the torrid temperatures of the East, sealed into their metal uniforms like meat in a pressure cooker.

The Renaissance and "Designer Armor"

By the time the last of the Crusaders returned from their adventures and war games, skilled armorers were a vanishing breed in Europe. Every refinement possible had already been made, as far as efficiency was concerned. The invulnerability of the armor had, in fact, changed the objective of battle from piercing an opponent's armor to unseating him from his horse.

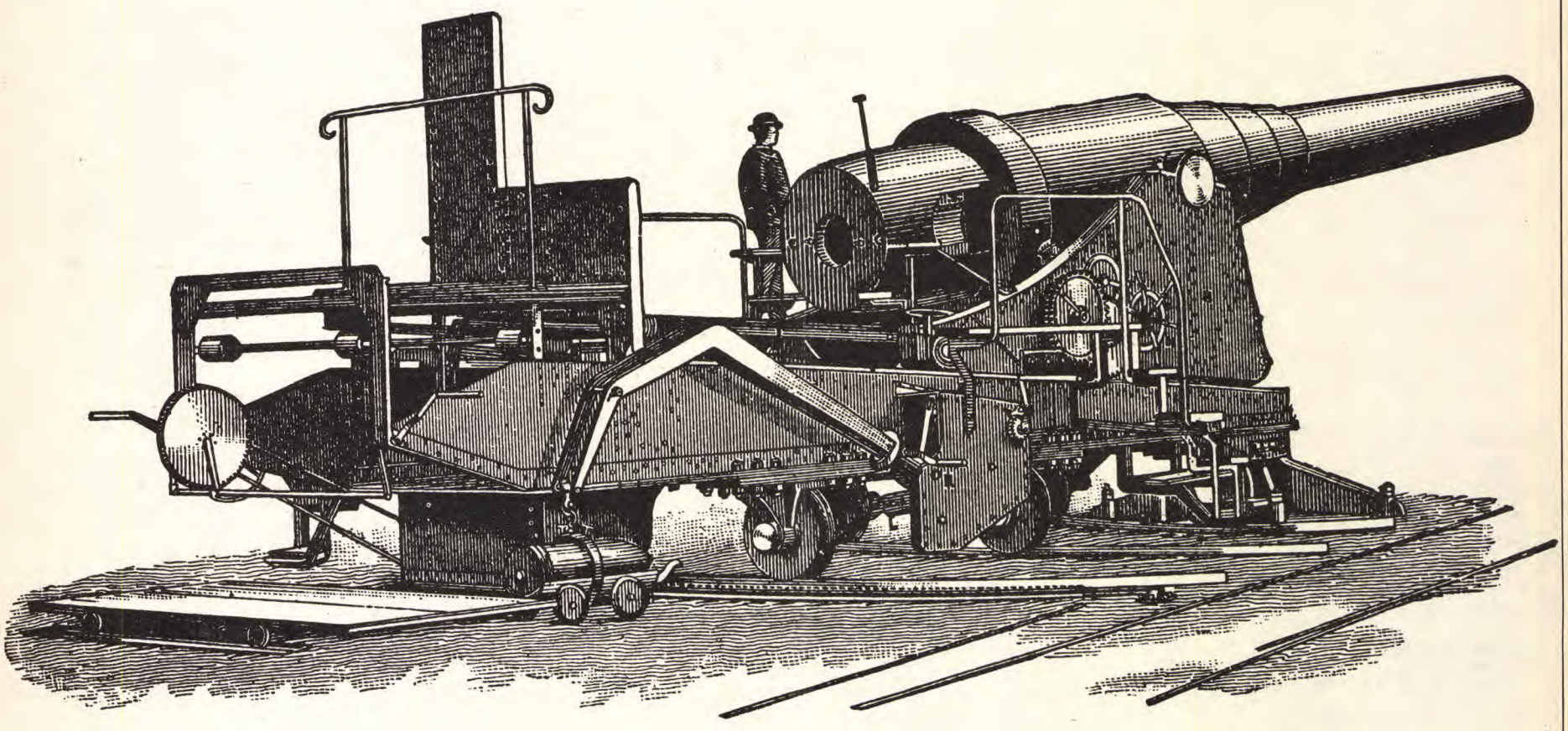
Efficiency was no longer the goal. A new mood was sweeping over Europe. The Renaissance was an age of self-indulgence, embellishment, and interest in material acquisitions. Crusaders and traders brought souvenirs back from the Byzantine world of uninhibited, sumptuous design. They were an inspiration to European craftsmen. Armorers, competing for clientele, no longer concerned themselves with utility, but concentrated on styling. Artists like Negroli and Cellini and master craftsmen from the Louvre were commissioned to design personal armor and weapons for men of rank. The suits that emerged had nothing to do with self-defense, but everything to do with high style. They were the "designer jeans" of their day. Every trendy detail of fashion was mimicked in the armor: they had puffed and slashed sleeves, engraved stitching patterns that resembled embroidery, lavish appliqués of gold and silver and precious stones.



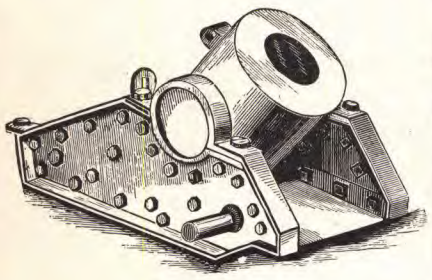
Revolutionary War cannon.

It really didn't matter that armorers of the Renaissance had lost the "engineering" skills of their predecessors, because suits of armor were no longer appropriate for battle. Gunpowder had been invented, and with it the guns that made it useful. Although some armored soldiers carried guns into battle, they were unwieldy contraptions and unsuited to the new trend in warfare.

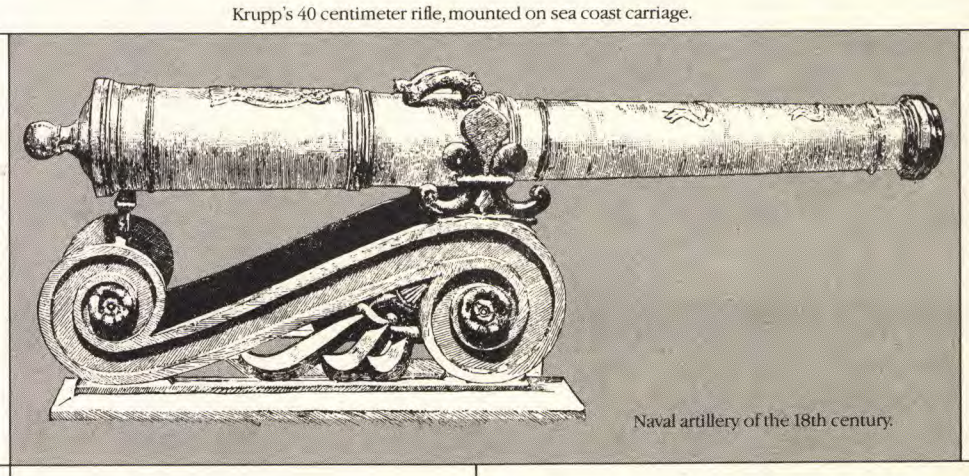
Illustrations and captions obtained from WEAPONS & ARMOR by Harold Hart, Dover Publications, Inc., New York.



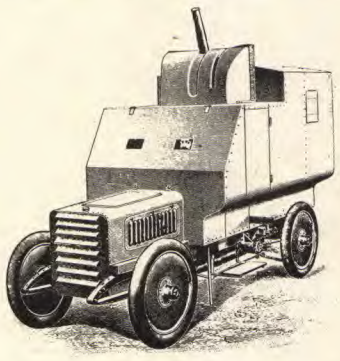
Krupp's 40 centimeter rifle, mounted on sea coast carriage.



U.S. Army 8 inch mortar.



Naval artillery of the 18th century.



Panzermobile with 5 centimeter cannon.

From Cuts and Thrusts to Bangs and Booms

There are more suppositions than facts about the invention of gunpowder. It is generally agreed that gunpowder was known in China, in India and in the Arab world well before the 13th century. It was introduced into Europe by Arab traders. It became popular when Friar Roger Bacon of Oxford University, England, chanced upon a formula for the explosive and published his findings in 1242. Other "inventors" have also been named, but it is closer to the truth to say they discovered new formulas and disseminated the information on a broad scale.

The actual composition of gunpowder has changed over the centuries, but the basic formula is a combination of saltpeter, charcoal and sulphur. When ignited, the mixture explodes and drives the shot from a gun.

Aside from gunpowder, other forces such as compressed gas and springs have also been used to fire guns. The firing technique, the size and style of the instrument, the type of shot, and various design elements differentiate one type of gun from another. Man, with infinite ingenuity, has devised an amazing variety. The most commonly known guns are pistols, revolvers, rifles, shotguns, carbines, mortars, machine guns, cannons, etc. From earlier times, there are names like blunderbuss, flintlock, matchlock, musket—all relating to guns used in battle, in hunting, dueling, and quite frequently, just for collecting.

Allegorical figure of an Amazon with a cannon.

Like early weapon designers, gunsmiths didn't confine themselves to utilitarian considerations. Wooden parts were carefully chosen for their fine grain, and polished to perfection. Metal parts were engraved, embossed, inlayed with precious metals, ivory and gems. It is a constant paradox that so much creativity was lavished on weapons of destruction.

Contemporary Weapons

On the other hand, our modern weapons experts waste no time on niceties of design. The only embellishment on a shell or missile these days is the stencilled initials of the country of origin.

We've come a long way from the crushing, piercing, smashing weapons of our forefathers, and the explosive guns, grenades, bombs, torpedoes and shells of our fathers' day. We have a horror show of new inventions. We have chemical weapons such as tear gas, mustard gas, mace, nerve gas, napalm and defoliants. We have bacteriological weapons to knock out whole armies with epidemic diseases. And finally, we have nuclear weapons: A-Bombs, H-Bombs and Neutron Bombs.

Finally *may be the perfect word to describe the state of modern weaponry. Other than bullet-proof vests, we have no defense against the newest armaments. These paragons of efficiency will leave few living things in their wake. Whoever survives a nuclear war will find himself back at the start of things, with nothing but rocks to throw—and if he's lucky, a passing raccoon to hurl one at for his dinner.*

Marion Muller

THIS ARTICLE WAS SET IN ITC GARAMOND™

Sometimes designers have to scratch around for ideas. Sometimes, so many ideas are jostling around in the brain, it's difficult to sort them out.

When the designer of this alphabet was still a student at Pratt Institute, she had a headful of impulses prodding her for attention. One, she wanted to design an alphabet. Two, she wanted to demonstrate her watercolor skills. Three, she wanted to make use of a large collection of animal forms she had lovingly drawn and photographed at the Bronx and Central Park zoos in New York City.

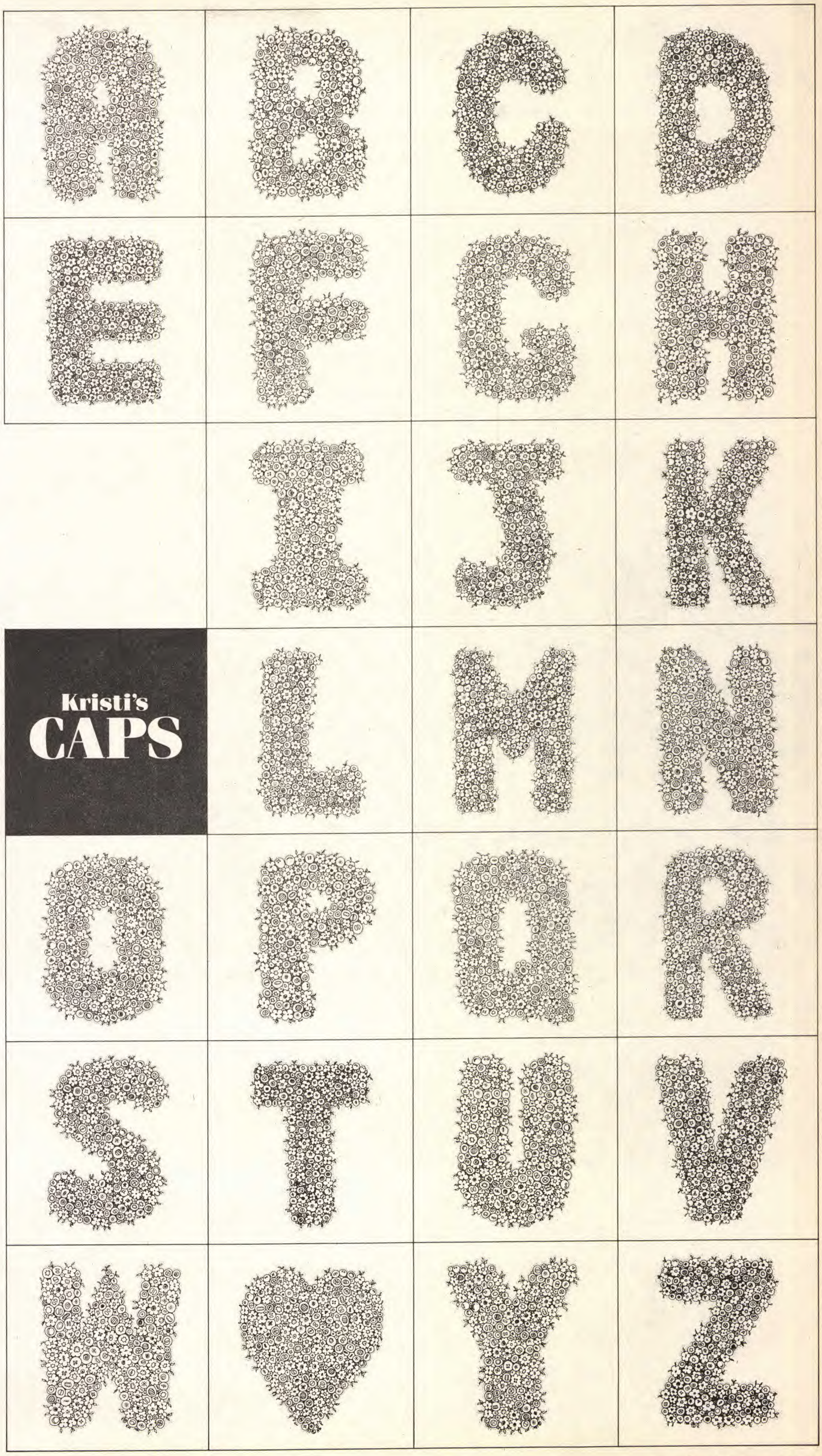
All three urges were finally satisfied in one independent-study project—an alphabet of animal forms rendered in watercolor. Whose zoo is this? Ms. Jeanine Colini's, who advises us that she plans to market her alphabet in the form of a full-color poster and in greeting cards, in the near future.

Ms. Colini, it turns out, is an A-to-Z person in more ways than one. She is currently assistant designer at Hawthorne Design, Ltd, Huntington, N.Y. Her experience runs the gamut of graphics from ad concepts to finished production, including layout, illustration, type specification, paste-ups, photography, animation and film. She is also a musician, a Girl Scout Leader and a dedicated runner, who has the 1982 Long Island Marathon to her credit.

Running, she claims, is her favorite pastime, as it clears her head and leaves her free to think of new ideas. It's a nice twist, isn't it, to run *for* ideas instead of *out of them?*

Marion Muller

THIS PAGE WAS SET IN ITC KORINNA®



Kristi's CAPS

It may be hard to believe, but Kristi Weber, who nurtured this alphabet into full bloom, has had no formal art training. Maybe the urge to draw and design is in her genes—her mother is an artist, her father is an architect. Her college degree from the University of California, Santa Barbara, was in Environmental Studies, flavored with a sprinkling of art courses, but nothing serious.

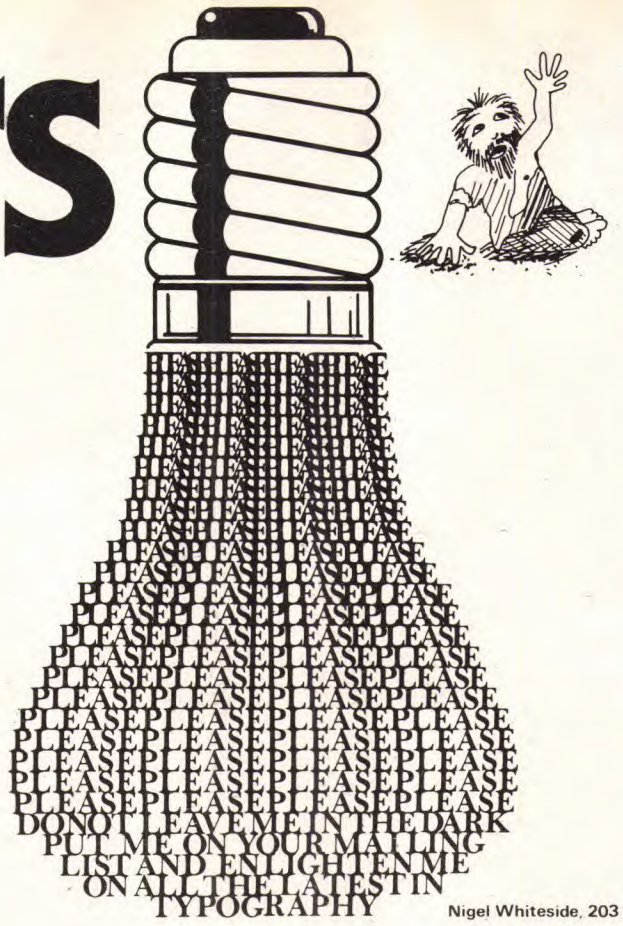
The alphabet project didn't start as an alphabet at all, but as Christmas cards to friends, personalized with flowery initials. By the time the cards were finished, she had a good cache of letterforms and decided to follow through to the obvious conclusion of completing the alphabet. It paid off. The alphabet is currently being adapted for stationery. She also has other designs in the works for which she hopes to find suitable commercial applications, such as for sheets, towels, wallpaper, etc.

Working full time at the admitting desk of a rehabilitation hospital doesn't give Ms. Weber all the time she'd like to explore her creative bent. But from where we sit, it seems that anyone with the will, the patience and the dexterity to grow this alphabet, surely will find a way to blossom herself.

Marion Muller

THIS PAGE WAS SET IN ITC FENICE™

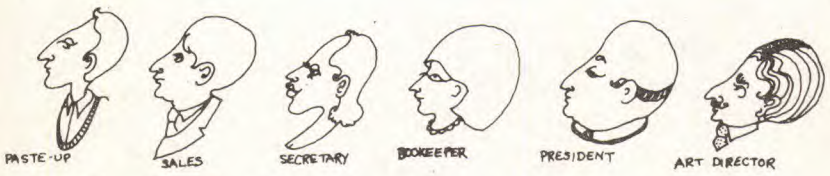
letters



Nigel Whiteside, 203 Dunluce Avenue, Belfast, N. Ireland.

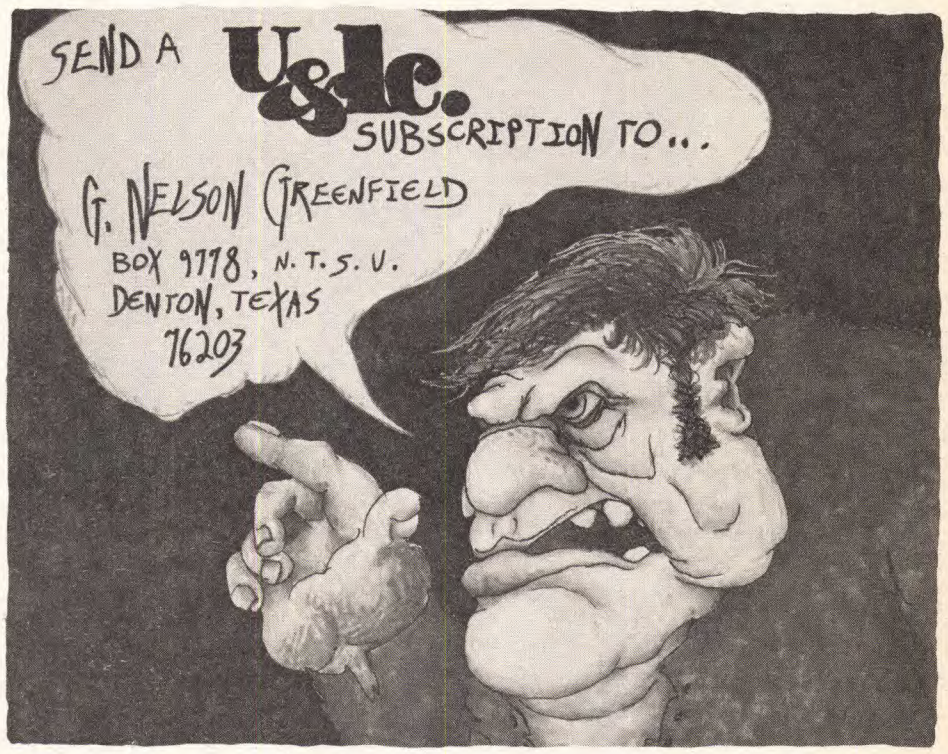
I'm going to hold my Breath till I get my first Copy of U&LC.

MIKE JONES
3680 Wimbledon Dr.
Pensacola, FL 32503

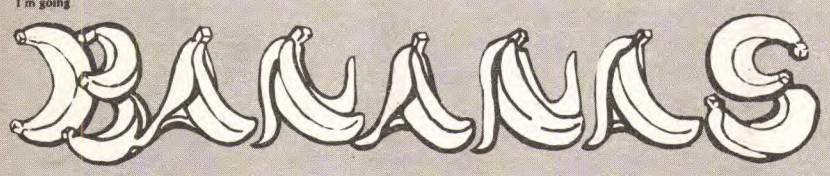


We at Bon-Bon Studio would like a subscription to your U&LC

attn: Lynne Reisboard
254 S. 15th St.
Phila. Pa. 19102



I'm going



without UPPER& LOWER CASE PLEASE, send me your next issue and put me on your mailing list THANK-YOU. Teresa Brown

Teresa Brown 949 Capp Street no. 26 San Francisco California 94110

I'd Give The Skin OFF My Back For SUBSCRIPTION TO U&lc

HENRY CROW
209 4th St.
Scotia, N.Y. 12302

PLEASE PUT US ON YOUR LIST AND SEND TO:
LETCHWORTH LITHOGRAPH
25 OAKLAND ST.
AMESBURY, MASSACHUSETTS
01913

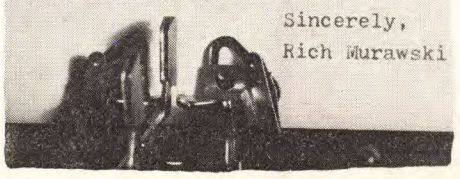
I'm HUNGRY for U&lc. urp.

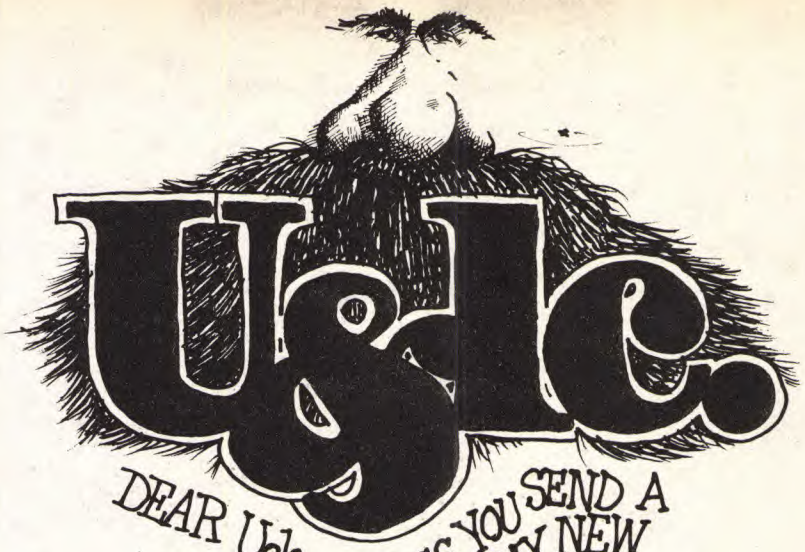
NICK KALDENBAUGH
1355 E LIND RD
TUCSON, ARIZONA
85119

Dear U. & l.c.;

I would really appreciate a subscription to your magazine. It is the TYPE of publication that generates new ideas.

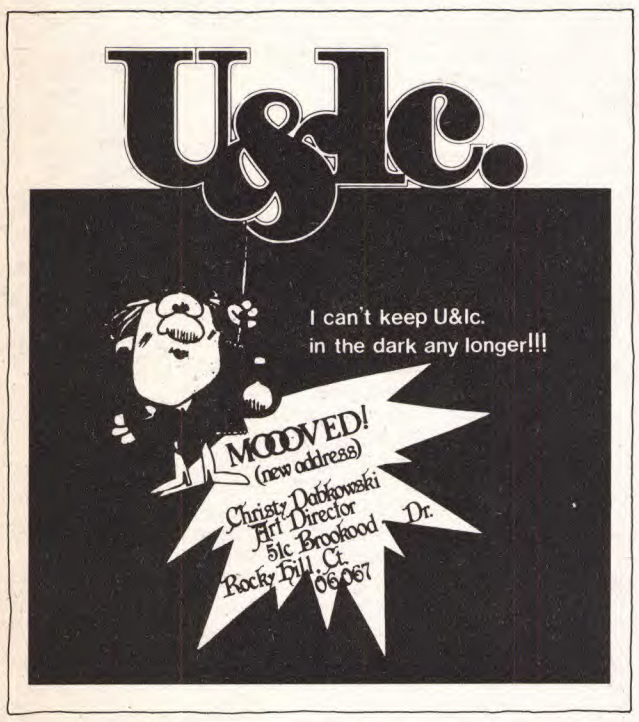
Sincerely,
Rich Murawski





DEAR U&lc, UNLESS YOU SEND A SUBSCRIPTION TO MY NEW BUSINESS ADDRESS, I'LL TELL YOU WHAT'S GROWING IN MY MUSTACHE.

TIM GILBERT - MAXIMUS ADVERTISING
41 FRONT ST. - EXETER - NH 03833



DEAR SIRS~

IT HAS BEEN BROUGHT
TO MY ATTENTION~
I CAN NO LONGER CONTINUE
ACQUIRING
ISSUES OF U&lc.
THE WAY I HAVE IN THE PAST.

PLEASE SEND
BAIL AND SUBSCRIPTION TO:
TM TRADEMARK STUDIOS
CARE OF
RICHARD ANDERSON
16820 36TH AVE. W.
LYNNWOOD, WA
98036
(THANKS)

GENTLEMEN

Whom among you would harden your heart and turn a deaf ear to the plaintive cries of the lost and wand'ring graphic artist without his U&lc.? Pray do not stop the flow of sweet typographical ambrosia which is e'en as MOTHER'S MILK to him! I beseech you, sirs, let your conscience guide you toward the speedy execution of your Moral Duty! Please continue to send U&lc to:

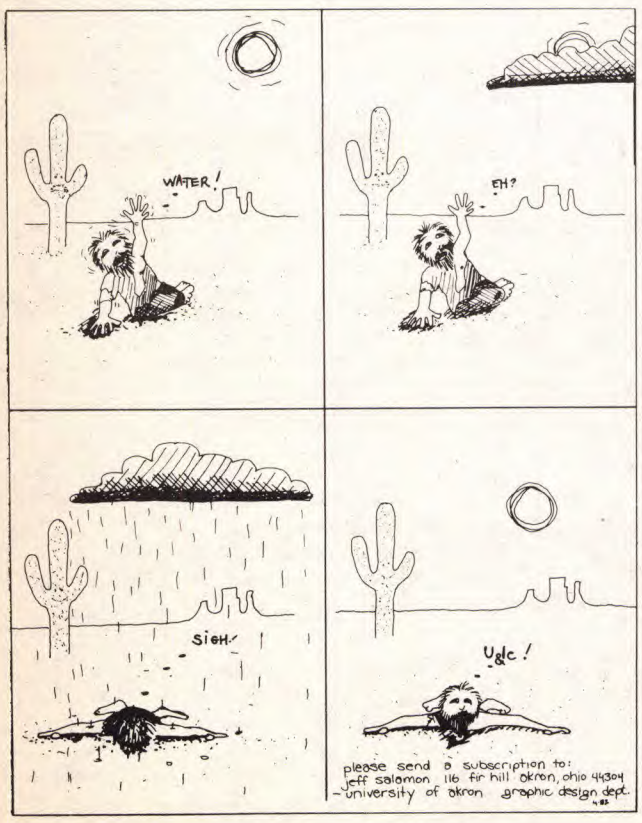
John Menders, Apt 12B, 42 West 72nd St., N.Y.C. 10023

The Artist and his Muse.

U&lc
DO YOU KNOW
WHAT YOU CAN
DO WITH YOUR
MAGAZINE...

SEND IT TO ME
PLEASE!

TRISHA VANOSKI
BOX 642
CAZENOVIA COLLEGE
CAZENOVIA NY
13035



The rabbit died.

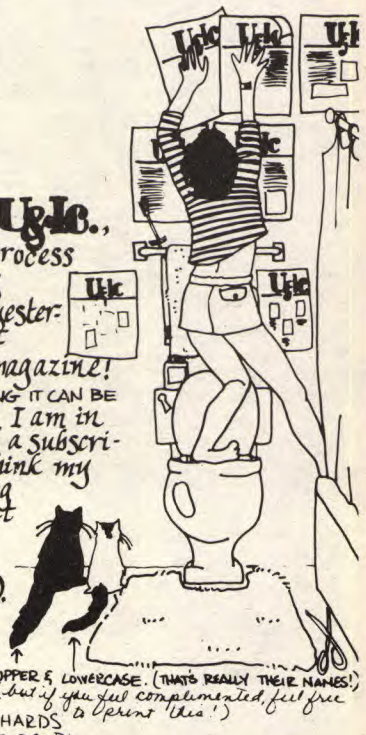
he didn't get U&lc

can you save diane niewohner from the same predicament?
n 105 hudson
nwmsu
maryville, mo
64468

May 12, 1981

Dear Sirs at U&lc.,
I am in the process of papering my bathroom and yesterday I ran out of covers of your magazine! (YOU KNOW HOW BORING IT CAN BE IN THERE!) So I am in desperate need of a subscription. Also, I think my father is getting suspicious about the ripped-off covers.
Thank you.

P.S.
I LOVE YOUR MAGAZINE!!



MARTA SHATTUCK RICHARDS
109 STRAWBERRY FIELDS PL
WINTER PARK, FLA. 32792

THIS ARTICLE WAS SET IN ITC SERIF GOTHIC®

ANSWER ON PAGE 75.

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Y A L D R I N H U M B O L T E I L O J C S A C C
R O P E N A M U D S E N L L E D D E W P M T A O
E B U R B V R R R H N T S E O N C E I H I R M U
S L B N A O A O G E N O A M G P L N L A T K W S
H A A I G K N S N N E H D U D N L N K I H F E T
A B F N E H S S I S T O I A N C A O E O V R Y E
C A F I D S U L R O T H T D N A P R S H W E P A
K R I S T E N S E N I E S L E O E I W K L M R U
L E N E A R R I B N S Y A I N S R T Z N T O E C
E N V A Y E L E K A N E B C K C O O A A O N C L
T T U K V T B R P T N R E A R B U T C S R T H I
O S A B L Y K E M E N D O Z A R S N O O M R T V
N N N I R A G A G M E A U C L D E R O A R A O I
E O G D L Y R A L L I H R R C A L Y K B A T N N
B S T F E Q D A E C N L E G V V H M S D I U E G
N M M T U A N O W G E Y L L O I A I P R N L I S
A O M E O C N A I L H T R O W S L L E I M W E T
N H T I L C H L S E E L L A S A L L K A E N W O
S T E F A N S S O N Q U I C E T C T E L O C I N
E L L I V R E B I N O T R E P P A L C P A R K E
N E S S U M S A R A L E I G H G N O R T S M R A
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THIS ARTICLE WAS SET IN ITC AVANT GARDE GOTHIC™ CONDENSED AND ITALIA

How to play: Find and encircle, in the puzzle body, the words appearing in the Puzzle Word List. They appear vertically, horizontally, diagonally and even backwards. Don't cross letters out—they may be used again as part of another name!

Here is a sample to start you off.

While these proper nouns may be spelled differently in other languages, please follow the versions in our Puzzle Word List.

Lösungsanweisungen: Sie müssen in dem Rätsel die in dem Wörterverzeichnis angegebenen Wörter finden und umkreisen. Diese können senkrecht, waagerecht, diagonal und sogar rückwärts vorkommen. Streichen Sie keine Buchstaben aus—sie könnten als Teil eines anderen Wortes gebraucht werden.

Das Beispiel zeight, wie man die Lösung beginnt.

Obwohl Eigennamen in anderen Sprachen unterschiedlich geschrieben werden mögen, halten Sie sich bitte an die englische Schreibweise.

Règle du jeu: il s'agit de repérer dans le corps du puzzle et d'entourer d'un cercle les mots qui figurent dans la liste: verticalement, horizontalement, diagonalement, voire inversement. Ne barrez aucune lettre—elle resservira peut-être pour un autre mot!

Voici un exemple qui vous mettra sur la voie.

L'orthographe des noms propres varie selon les langues. Tenons-nous en à celle du Puzzle Word List.

EXPLORERS

A WORD SEARCH

BY JULIET TRAVISON

AKELEY
ALDRIN
ARMSTRONG
BAFFIN
BALBOA
BARENTS
BASTIDAS
BENNETT
BERING
BYRD
CABOT
CAM
CAO
CARTIER
CLAPPERTON
CLARK
COOK
CORONADO
CORTES
COUSTEAU
DAVIS
PONCE DE LEON
DRAKE
DE SOTO
D'URVILLE
ELLSWORTH
FREMONT
FUCHS
GAGARIN
GLENN
GRANT
HALL
HENSON
HEYERDAHL
HILLARY
HUMBOLT
IBERVILLE
JOLIET
KANE
KRISTENSEN
LAIRD
LANDER
LA PEROUSE
LA SALLE
LEWIS
LIVINGSTONE
MARQUETTE
MENDOZA
NANSEN
NICOLET
NOBILE
PARK
PEARY
PIKE
PIZARRO
RAE
RALEIGH
RASMUSSEN
RONNE
ROSS
RYMILL
SCOTT
SHACKLETON
SMITH
SPEKE
STANLEY
STEFANSSON
TASMAN
TERESHKOVA
THOMSON
WEDDELL
WEYPRECHT
WILKES
WRANGEL
YOUNGHUSBAND

ILLUSTRATION BY LIONEL KALISH

Kalish

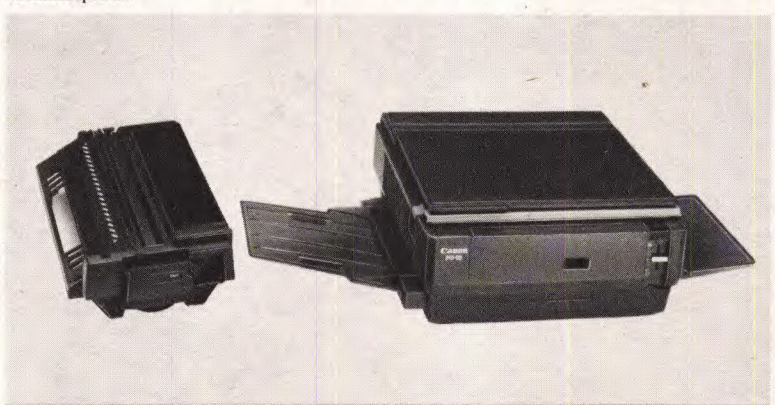
VISION '80S UPDATE

BY EDWARD M. GOTTSCHALL

TYPESETTING

The Comp/Edit 6400 is Varityper's entry into digital typesetting. It is a direct entry machine and is due on the market in early '83. It will be priced for a broad market but has some attractive quality and performance features. Output quality is excellent. Output resolution is 1300 lines per inch. Type size range, 4½ x 74. It can back- or forward-slant in 1° increments up to 45° and can expand or condense to 50 percent. It can accept discs prepared on photographic Comp/Edits without interfacing and offers Varityper's IP (image previewer) option for interactive makeup. It stores up to 16 fonts on line and offers fonts on floppy diskettes that can be read into the machine as needed...*New language capability* for Varityper's Comp/Edit and Comp/Set typesetters. The addition of Malayalam brings the repertoire to 39 languages, 16 of which employ non-Latin alphabets. Accents and characters can be displayed on the unit's CRT screen...*A telecommunications system check* is a new no-cost service to users of Comp/Edit telecommunications systems. "Remote Loopback Testing" verifies transmission/reception accuracy... *A new telecommunications option* is now available for Compugraphic's Modular Composition System (MCS™). It links the MCS to other MCS systems, word processors, or computers...*An interactive makeup-markup-digitized typesetting system* offered by Compugraphic links a Compugraphic AdVantage II to an MCS 8400...*High Speed Option* increases speed of the 8400 from 150 to 250 lines per minute...MCS also now offers a *multiple search and translate,* and vertical justification software options... *hard disc option on MCS* front end system holds equivalent of 30 MCS standard 5¼" floppies. Cuts start-up time and eliminates storage of large jobs on multiple floppies...*full automatic kerning* and character compensation now standard MCS features...a key component in the improved performance of many typesetters is the inclusion of an Intel single-board computer based on Intel's 16 bit 8086 microprocessor. *Improved speed and finer resolution result.* For the APS Micro 5 it facilitates setting over 1000 lines per minute at a resolution of over 3600 lines per inch.

Canon PC System. A plain paper copier with a cartridge. After about 2000 copies the cartridge is snapped out and replaced.



New Bar Code Type Font. Itek's Bar Code 39 is for use on Quadritek typesetters. Bar Code 39 is the standard code of the U.S. Department of Defense and is the preferred code for most industrial applications.

TYPEFACES

Digital art services that convert optical art of typeface designs to digital information are proliferating. The demand for such services derives from the number of new devices, not normally considered typesetters, that have the capability to process and output type. These include character generators, color processors, non-impact printers, computers, matrix and daisy-wheel printers, and software. Major companies offering digital art services include Bitstream, Inc.; Compugraphic Corp.; Mergenthaler Linotype Co.; The Monotype Corporation Ltd.; and Typographic Systems International (TSI)...*A bar code typefont* Bar Code 39, is now available for use on Itek's Quadritek series of typesetters.

PRINTING, PLATEMAKING

Electronic printing took a major step forward with Xerox's introduction of its low cost (under $20,000) 2700 multi font laser printer. The 2700 accepts input through communication lines or directly from small

business computers. It is priced for the office and the decentralized data operation. Resolution is 300 lines per inch (90,000 dots per square inch). It can be used for remote site printing. Typefaces can be changed within a single line. A user can select from three to five different fonts per page in size range from 6-14 points. Fonts are provided through user changeable font cartridges or by the host computer. Page makeup is handled by the system, as are logotypes and executive signatures. The 2700 offers printed output at a rate of 12 pages a minute. It is small, easy to use, and office quiet. The 2700 is a spin-off of the more costly 9700 electronic printing system. Also introduced in 1982 was the 8700 medium-speed printer for data processing centers as well as commercial and in-house printing operations. It outputs 70 pages a minute. On the 9700 and 8700 a *graphics printing system* scans line art and tone art (8 grey levels) and merges it with the text ...*Quality photographic reproduction by a duplicator* is promised by the photo contrast feature now standard on the Xerox 9500. The device projects a 120-line "magazine quality" screen, thus creating a half-tone image on the receptor. The 9500 also offers tone reproduction closer to tonal range of continuous tone photographs and offers operator control over degree of contrast desired in the reproduction...*Instant color overhead projection transparencies* are possible with Polaroid Colorgraph Overhead Projection 8 x 10 Land Film Type 891...You can *team a portable scanner with a copying machine* in a system patented recently (No. 4,251,253). A document can be digitally copied by the scanner which later can feed the data to a copier...And, generally speaking, *office copiers* are not-so-slowly assuming a new role not only by offices and quick printing establishments but even by commercial printers. Copiers or copier/duplicators mostly employ xerographic principles today. The "intelligent" printers also feature a computer controlled laser. Augmented by automatic document feeding, reduction and enlargement capabilities, automatic toner density controls, and collating and binding units *these plain paper copiers are virtually printing presses.* The high speed devices output 5,000-7,000 copies per hour, and the low-cost, high-quality Japanese machines have transformed the copier market ...*superb color copies* are being produced on the Canon Color Copier II. Canon color copier centers are being opened in New York, Chicago and Los Angeles. The high fidelity copies are expected to especially appeal to art directors, textile designers and graphics specialists. Potential business applications include copying color graphs for sales presentations and for duplicating fabric swatches ...*Cartridge (service free) copier systems,* PC10 and PC20, introduced by Canon. Low cost (around $1200), they employ disposable snap-in cartridges that hold the photosensitive drum, charging device, development and toner assembly and cleaner. The components have the same lifespan as the toner. A new cartridge provides new components, virtually eliminating periodic servicing. Replacement cartridges come in several colors. Cartridges are good for about 2,000 copies. The PC20 (PC stands for personal copier) features a paper feed cassette. Weight 43-49 pounds. Size of a typewriter. Marketed for the secretary's desk, conference room, professional offices, and the home...*Direct-to-plate lithographic technologies* are becoming more prevalent. They bypass the negative, go directly from the paste-up or digital information to the press plate; save time as well as materials and are compatible with front-end computer composition systems, color scanners, and electronic page makeup devices. Presently being applied in newspaper production. One recently marketed system has been introduced by EOCOM Electronic Systems. It links a computer to a laser, to produce newspaper offset printing plates. A newspaper using full-page phototypesetters can use this system to put the text and photos directly onto the offset plate, bypassing paste-up as well as the photographic steps. Information can also be stored for later editing and use...*Waterless plates:* will they ever fulfill their promise to replace conventional offset plates? A new entry is the Toray waterless presensitized plate. The Japanese plate is being distributed in the United States by The Pitman Company. It can print up to 100,000 impressions...*Microprojection platemaking* is a relatively new process with a future. Full size offset plates are made by projection from microfilm. Reduces film costs, saves time, condenses storage/retrieval requirements. Of interest to high volume operations. Can achieve electronic pagination when teamed with a computerized control station. Technique is in its second generation of development and now claims quality equal to that of conventional techniques...*Color scanning explained* in new Kodak publication. "The Color-Separation Scanner" is a primer and reference for managers, potential scanner buyers, operators, students and others who need a basic understanding of color scanning. Written for general readership. $7.50 in U.S., $9.75 in Canada. 24 pages. Available from Kodak dealers or Eastman Kodak Company, Dept. 454, 343 State Street, Rochester, NY 14650...*Video tape interfaced to color scanner.* Dainippon Screen has interfaced video tape with a color separation scanner. This DS development bypasses traditional mounting of an original on a scanner drum. Cuts costs, saves time, reduces use of photosensitive materials. Facilitates transfer of color images from print to video or video to print...*laser-scanned velox screened prints* combine new technology and old technique. Laserline prints and special effect halftones are offered by Pinwheel franchises. For informative booklet, Schaedler-Pinwheel, 404 Park Avenue South, New York, NY 10016.

TELECOMMUNICATIONS, EM

A new AT&T. The big news with the most significance for the future of the communications industries is the final settlement of the government's anti-trust suit against Bell. As a result, Bell will offer a truly national network, AIS/Net 1, that will be able to link virtually anyone with anyone. It will thus expand the reach of existing terminals and systems. Customers need make no initial investment. They will pay only for what they use. By terms of the agreement, AT&T divests itself of local phone companies and retains intercity services, terminal equipment and manufacturing, and research and development facilities. Bell is now free to enter the data processing and electronic publishing markets. Its role as an information provider is limited. It will, for example, be permitted to supply yellow pages information electronically but cannot, for the next seven years, offer the electronic equivalent of yellow pages advertising. This is to protect newspapers and other such information providers from being too severely impacted by AT&T's move into the electronic publishing arena.

ELECTRONIC PUBLISHING

Two-way video via satellite is coming. Recent RCA patent will facilitate teleconferences linking remote sites and displaying charts, graphs, etc. at multiple locations. New system promises to reduce interference characteristics of some present systems...soon your *telephone answerer will write your messages.* Klausner Industries, NY, has a patent on a device that, instead of taking incoming messages on magnetic tape, makes a printout of it...*videotex interfaces* could make any database in any computer usable in an otherwise incompatible system. For example, Prestel, the British videotex system, has developed Gateway software. This can translate incoming data to the Prestel format so that Prestel users can access it, yet relieves Prestel of having to store all the data bases on their system. Gateway is already being used in Germany and is expected to be available soon in The Netherlands, Italy and the United Kingdom, and is being tested in France.

PHOTOGRAPHY

Scheduled for 1983 is an *electronic still video camera.* Sony's Mavica will take up to ten pictures a second and display them immediately on television screens. It can be a filmless home movie camera when plugged into a video tape recorder. The electronic stills can be transmitted over telephone lines or coordinated with an audio tape. The electronic "film" can be edited, erased, reused. The Mavica records its images on a small magnetic video disc...Also from Sony, a *color video printer,* the Mavigraph. The Mavigraph will make prints from the Mavica's electronic images. Also scheduled for 1983 release, it is expected to be brought out in commercial and home use models.

FRONT ENDS

Automated programming of typographic refinements offered as a Quadex Composition System option. For Q300 and Q500 systems interfaced with Compugraphic digital typesetters, quick loading floppies eliminate user programming for character-fitting, and kerning...*integrated text and image processing* systems being developed by Xytex, Inc. of Woburn, MA....*personal computers are increasingly being used to drive low-cost typesetters.* Example: MC500LCS consists of a Commodore microcomputer, Mycro-Tek software and a Compugraphic CompuWriter. It will also run some software business packages.

STORAGE, RETRIEVAL

The storage medium of the not-so-far-away tomorrow may well be the *optical disc.* These discs can store digital information for pictures, type, sound and analog and digital data. Their storage capacity is huge. They offer random access (unlike their cousin, the videodisc). They can be produced economically and feature long life and virtual indestructibility. A major problem: present optical discs cannot be edited, used interactively, erased, reused. The Japanese claim to have an erasable disc in advanced stages of R & D. Instead of using a laser to cut physical impressions on the disc, the laser is used to selectively magnetize the surface. Optical discs, especially those using the Drexon coating (Drexler Technology, Mountainview, CA) are much harder to tamper with than magnetic discs. Besides some Japanese companies, Corning Glass (Corning, NY) and Energy Conversion Devices of Troy, Michigan, are developing erasable optical discs. Presumably others are, too...*high speed chips* are slowly approaching the market. Example: Bell Laboratories is perfecting a chip that works at ten times the speed of presently marketed chips. It's super speed is due to Josephson junctions. These switches on the chip reside in liquid helium which cools the switches and thus facilitates higher speeds. Their minimal heat dissipation also multiplies storage/processing power as well as the operational speed. It may well be the end of the '80s before such chips are commercially available...meanwhile hard Winchester discs are replacing floppies for many uses. The smaller 5¼" discs (the size of most floppies) can store up to 250,000 for a one-sided floppy. Such a disc could convert a personal/hobby computer into one that could meet many business needs. The Winchester discs also cost more and are likely to replace floppies in all segments of the market in a hurry...*More powerful computers.* IBM's new 3084 almost doubles the speed of its 3081 Model K, the previous largest computer. The 3084 handles about 26 million instructions per second. It is basically four small computers acting as a unit. Sperry Univac has a comparable four unit high-speed computer... *Lasers for optical storage.* A new RCA patent (4,347,486) is for a laser that transmits light through fibers. It may soon replace gas lasers as light sources for optical disc recording and high speed printing. Claimed advantages: it can transmit light over longer fibers and send data to more stations and computer networks. Smaller than a grain of salt, this new laser is described as the most powerful of its kind in the world.

THIS ARTICLE WAS SET IN ITC MODERN NO.216™

ITC Berkeley Oldstyle™ is available in Book, Medium, Bold, and Black weights with corresponding italics. Small caps are available in the two lightest weights, and oldstyle figures have been designed for the

WHAT'S NEW FROM ITC

ITC BERKELEY OLDSTYLE™

& ,

complete family. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity: ITC LICENSED

ITC BERKELEY OLDSTYLE DESIGNED BY TONY STAN

These new typefaces will be available to the public on or after April 18, 1983, depending on each manufacturer's release schedule.
14 point Book

"ITC Berkeley Oldstyle has a natural form. The face was drawn free of ruling pen and straight edge. Natural nuances which result from the pen strokes are seen in each letter. There are ever-so-slight differences in the serifs and heavy strokes, which soften the appearance when the letters are combined into words. Each weight was drawn without the aid of computer software or reproportioning camera shots. Just old-style hand lettering." —Tony Stan
14 point Medium

ITC Berkeley Oldstyle derives its name from the University of California Press, located in Berkeley, California. In 1938 Frederic Goudy created what was, in his eyes, one of his most successful typeface designs. He drew it at the request of a friend, for the University of California Press at Berkeley. The typeface has remained the property of the University Press since it was released; and has, unfortunately for the design community, seen little use elsewhere.
14 point Bold

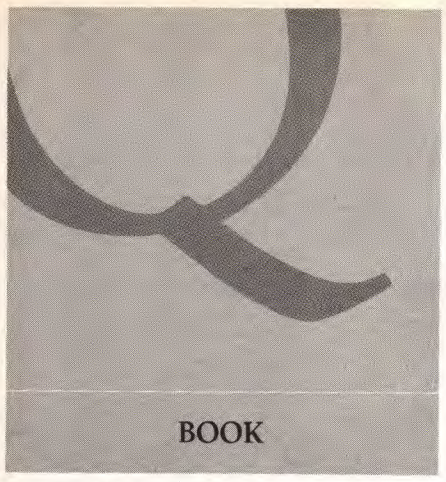
ITC Berkeley Oldstyle is based on this original Goudy type design. It carries the flavor and dynamics of University of California Oldstyle without being a copy. In fact, there is a little of several other Goudy designs in ITC Berkeley Oldstyle: Kennerley, Goudy Oldstyle, Deepdene; and even a bit of Booklet Oldstyle.
14 point Black

Special attention was paid to determining the correct family weight relationships for ITC Berkeley Oldstyle. This is best explained by Tony Stan, the designer of this typeface. "The four weights were carefully designed to create one harmonious family. The weight relationship between the Book and Medium designs were especially important. The Book could not be too light; this would require disproportionately heavying up the thin strokes for small point size resolution. The Medium is the foundation for text composition. Thus, there is less contrast between these two weights as in other typestyles. The Bold takes a bigger jump to add emphasis; and the Black is as heavy as this design can go without suffering in small point sizes."
14 point Book Italic

ITC Berkeley Oldstyle is characterized by its calligraphic weight stress, subtlety of line, and classic x-height; which when combined, make ITC Berkeley Oldstyle both inviting and easy to read. Design traits which mark this typeface are the extended apex of the capital "A," the diagonal crossbar of the lowercase "e," and the serifs which are extended slightly on the right.
14 point Medium Italic

Little is outside of ITC Berkeley Oldstyle's range of applications. It can be used equally as well for both text composition and display headlines. ITC Berkeley Oldstyle's texture will not tire the eye in lengthy copy, yet its design traits are sufficiently distinctive to attract attention.
14 point Bold Italic

In addition to ITC Berkeley Oldstyle,™ Tony Stan is the creator of the ITC Century,™ ITC Cheltenham,™ and ITC Garamond™ typefaces.
14 point Black Italic



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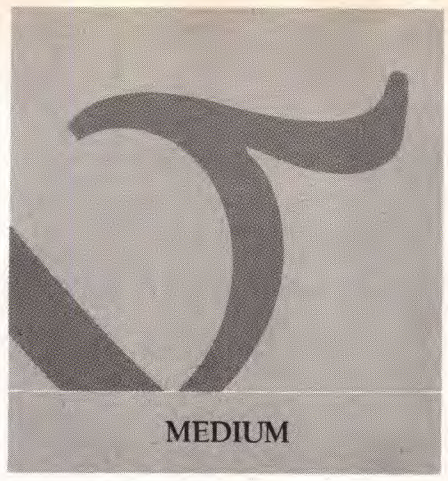

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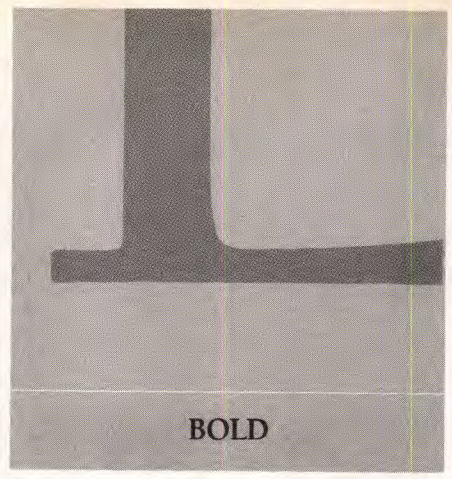

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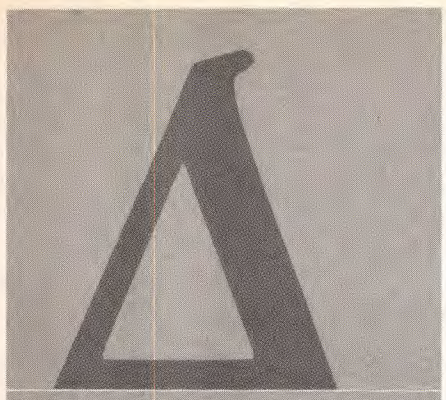

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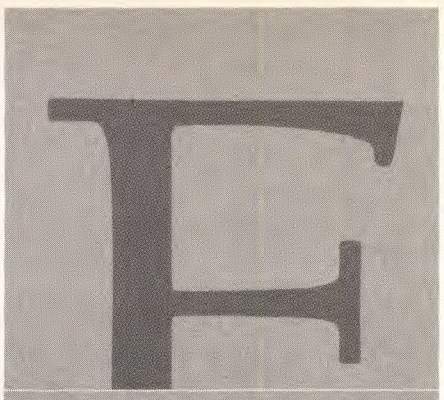

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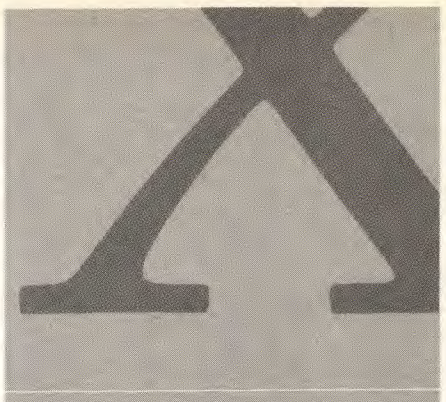

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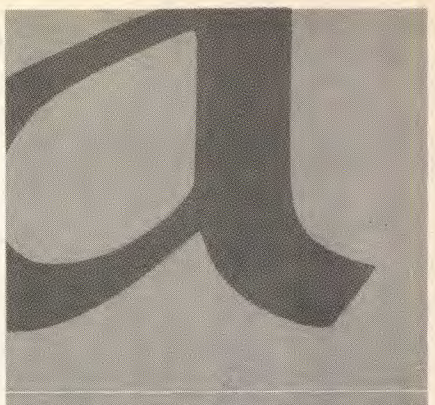

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ITC BERKELEY OLDSTYLE™

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Excellence in typography is the result of nothing more than an attitu de. Its appeal comes from the understanding used in its planning; th e designer must care. In contemporary advertising the perfect integr ation of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual siz es and weights; whatever is needed to improve appearance and imp act. Stating specific principles or guides on the subject of typograph y is difficult because the principle applying to one job may not fit th 6 POINT	Excellence in typography is the result of nothing more than an attit ude. Its appeal comes from the understanding used in its planning the designer must care. In contemporary advertising the perfect in tegration of design elements often demands unorthodox typograp hy. It may require the use of compact spacing, minus leading, unus ual sizes and weights; whatever is needed to improve appearance a nd impact. Stating specific principles or guides on the subject of ty pography is difficult because the principle applying to one job ma	Excellence in typography is the result of nothing more than an atti tude. Its appeal comes from the understanding used in its planni ng the designer must care. In contemporary advertising the perfec t integration of design elements often demands unorthodox typo graphy. It may require the use of compact spacing, minus leading unusual sizes and weights; whatever is needed to improve appear ance and impact. Stating specific principles or guides on the subj ect of typography is difficult because the principle applying to on	**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its p lanning; the designer must care. In contemporary advertising t he perfect integration of design elements often demands unor thodox typography. It may require the use of compact spacing minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Stating specific principles or guides on the subject of typography is difficult because the p**
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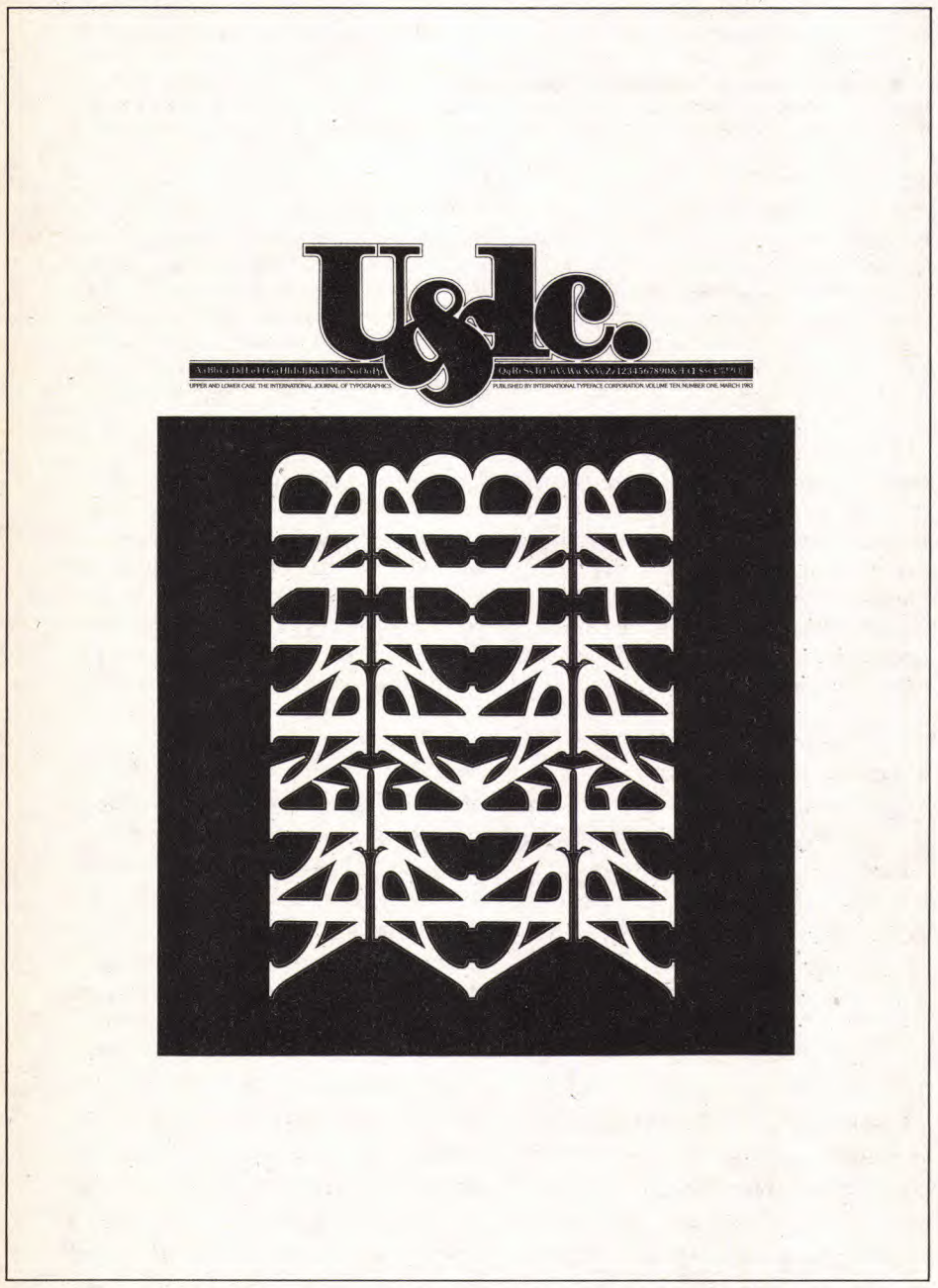
Abstracts in type: When you spend your nine-to-five hours solving problems with type, from five-to-nine you want to throw the rules out the window and have some fun. To U&lc art director Bob Farber this means creating abstract designs with typeface shapes and colors. Now, how did a nice fashion ad agency AD get this way? Night Life: Early in his career, with his days at Abraham Lincoln High School studying under Leon Friend behind him, Bob worked at fashion agencies such as Irving Serwer and Harry Serwer by day, and for eleven years continued his art/design/illustration education at night. The year he studied with abstract painter Stuart Davis, at The New School, made an everlasting impression. Bob's great hobby is ***creating large and small three-dimensional abstractions in wood. He is also particularly sensitive to the negative shapes in letterforms, a sensitivity cultivated by Stuart Davis. In fact, when Bob looks at a typeface, he very often sees the negative space first. It's not surprising then, that when he felt the need for a U&lc color section that would be different from any previously done, that he created these typeface abstractions. He didn't want a story, or conventional typography, just eight pages of visual fun with shapes and colors. Other major influences shaping Bob's career include his high school teacher, Leon Friend, whose roster of former students reads like a who's who of art and design (Gene Federico, William Taubin, Alex Steinweiss, among*** *many others). From Jimmy Ernst, at Pratt Institute, Bob caught an excitement and enthusiasm for shapes and colors that grows with the years. And from AD Lee Batlin he learned to put his own work on the wall and look at it until he hated it; until he knew every flaw that was in it. If you pass Bob's open-door office today, you might find him just leaning back in his tan swivel armchair and staring at the wall. He is not dreaming nor admiring his layouts. He's analyzing them, ripping them apart in his mind. He has to be satisfied with a layout for days before letting go of it. Sometimes a layout goes through as many as ten revises before he's satisfied with it. A few never get revised. "Those," he says, "are in-*** ***evitably the best." Order out of chaos: Bob, as a graphic designer, is superb at bringing order out of chaos, at problem solving, without being graphically dull or blatant. Yet, looking at these abstracts, one might think he's had more fun creating chaos out of order. But look again, there's much order underlying the beauty of each type illustration. When designing U&lc pages, Bob is an "eyes closed" designer. He reads the copy then closes his eyes and develops, and sees, a layout whole in his mind. He doesn't thumbnail it nor develop it on paper element by element. The concept evolves in his head, and when he noodles it on paper he is not creating it but testing it.***



Type as art as fun. *Sometimes the most fun is enjoyed doing something you are not supposed to do. Ask any child, if you don't recall your own childhood. Bob Farber, one of our truly great problem solvers with type is quick to tell you, type is meant to be read. That's why he had so much fun creating typographic images that not only can't be read but aren't intended for reading.* ***Here he's taken some of the logos or variant characters from the ITC Benguiat™ family and lined them up like Narcissus at the edge of the stream. Narcissus, you recall, was that Greek lad who so admired himself that he spent much of his time looking at his image in the water. The gods punished (rewarded?) his vanity by turning him into a streamside flower nodding toward its reflection.*** *Just as the narcissus is a thing of beauty, so is this interlaced and multiple mirrored set of letters. You can identify the individual letters, but why bother? Just let your eyes feast on the flowing, joyous curves and the shapes they form.* ***EG***

For the record

Born:
Bob Farber
Poland

To USA:
1930

Ad Agencies:
Irving Serwer
Harry Serwer
Grey Advertising
Needham, Harper, Louis & Brorby

Entered type business and became consultant graphic designer:
1963

Partner, Lubalin, Burns & Company:
(A parent company of ITC)

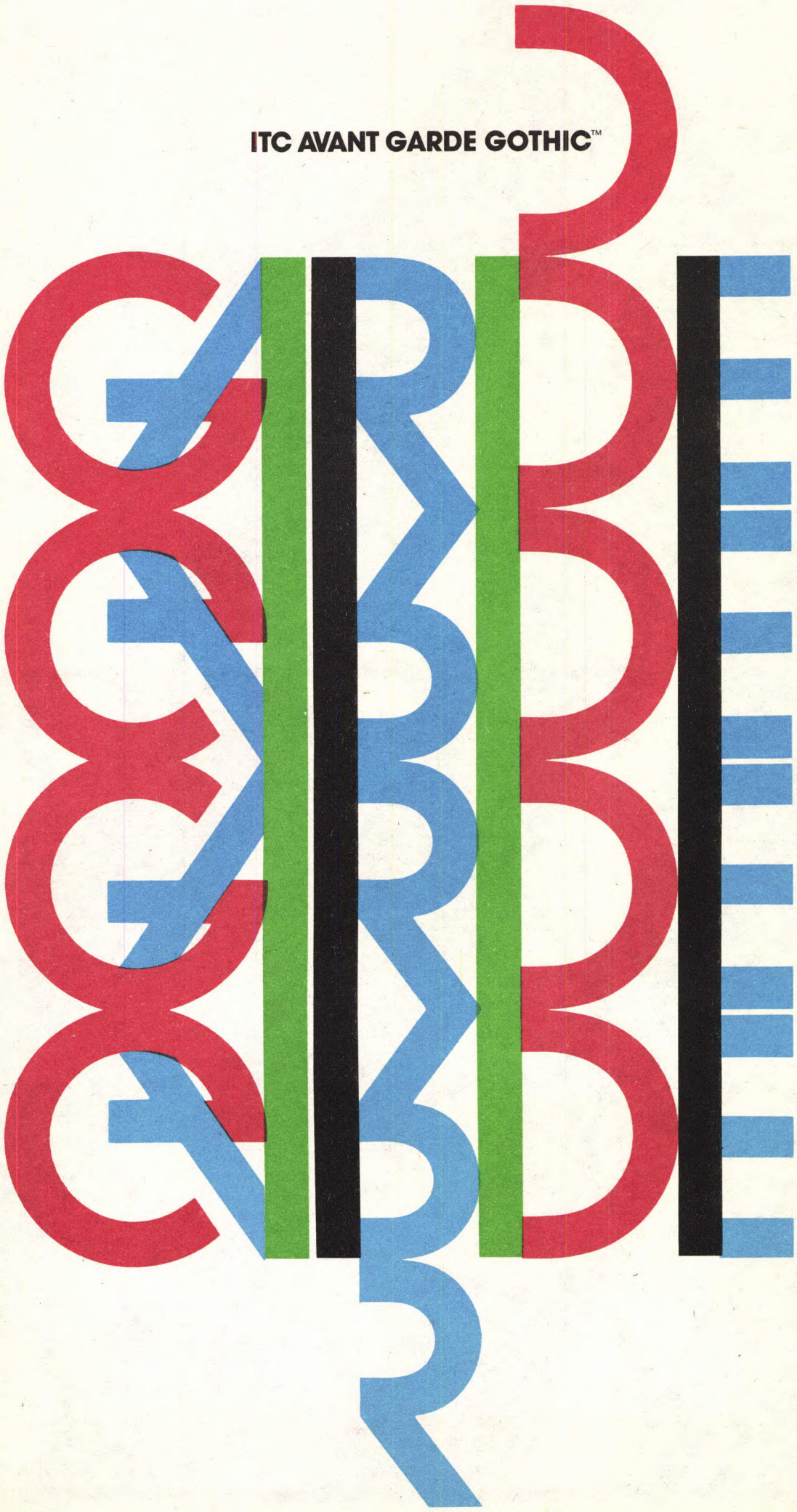
Became Art Director U&lc:
1981

Awards:
Numerous major awards from such organizations as Art Directors Club (NY), Type Directors Club, American Institute of Graphic Arts, Society of Typographic Arts

Collections:
Work in the permanent Graphic Arts Collection of the Museum of Modern Art New York, NY

THIS PAGE WAS SET IN ITC GALLIARD™, ITC CUSHING™, ITC FENICE™, ITC BARCELONA™, AND ITC BENGUIAT® CONDENSED

ITC AVANT GARDE GOTHIC™



A is for...
A is for Avant Garde Gothic, ITC's first typeface family and the first letter in our alphabet. It is also the first letter of key words in some provocative definitions and quotations.

Art
"All loved art in a seemly way
With an earnest soul and a capital A."
(James Jeffrey Roche, "The V-A-S-E")

Achievement
"Achievement, n. The death of endeavor and the birth of disgust."
(Ambrose Bierce, "The Devil's Dictionary")

Advice
"Advice, n.
The smallest current coin."
(Ambrose Bierce, "The Devil's Dictionary")

Artists
"The artist
The moment he solves his problem
Starts to copy himself."
(Willem Sandberg)

Art
"Real art is not a matter of talent but of character."
(Willem Sandberg)

To hex people is to put an evil spell on them, to bewitch them. One sect of the Pennsylvania Dutch, the Mennonites (unlike the Amish), use hex signs on their barns and elsewhere to ward off the evil forces, a kind of witch insurance. They also have an expression that appeals to Bob Farber: "Just for pretty."

When in southeastern Pennsylvania one day, he sought the reason for a colorful pattern on a local artifact and was told, "It's just for pretty." That's what Bob's exercise with the (ITC Tiffany) X's here is all about. Not to be read. Not to be analyzed. Just enjoyed. Just for pretty.

X, as in hex

ITC TIFFANY

This gracefully ornate ITC Barcelona™ ampersand is as full of curves as the origin of the symbol. The symbol, today, represents the word "and." But, once upon a time, our language was less direct, less concise. In certain circumstances, people used the expression "and per se and." Literally this meant "and by itself and." This mouthful was represented by space- and time-conscious people as &, and the expression tightened to the word "ampersand." The convoluted phrase not only became an efficient, function-oriented symbol but a point of fascination for typeface designers. The range of ampersand designs runs the gamut from streamlined to highly ornate. Ed Benguiat created two ampersands for ITC Barcelona.™ Both are graceful and totally curvilinear. ***U&lc art director Bob Farber chose the alternate or more elaborate one for*** *this page. He found it so beautiful, he just enlarged it, dressed it, like Joseph, in a coat of many colors, and let it float free for all to admire.*

The ampersand and its multicolored coat.

ITC BARCELONA™

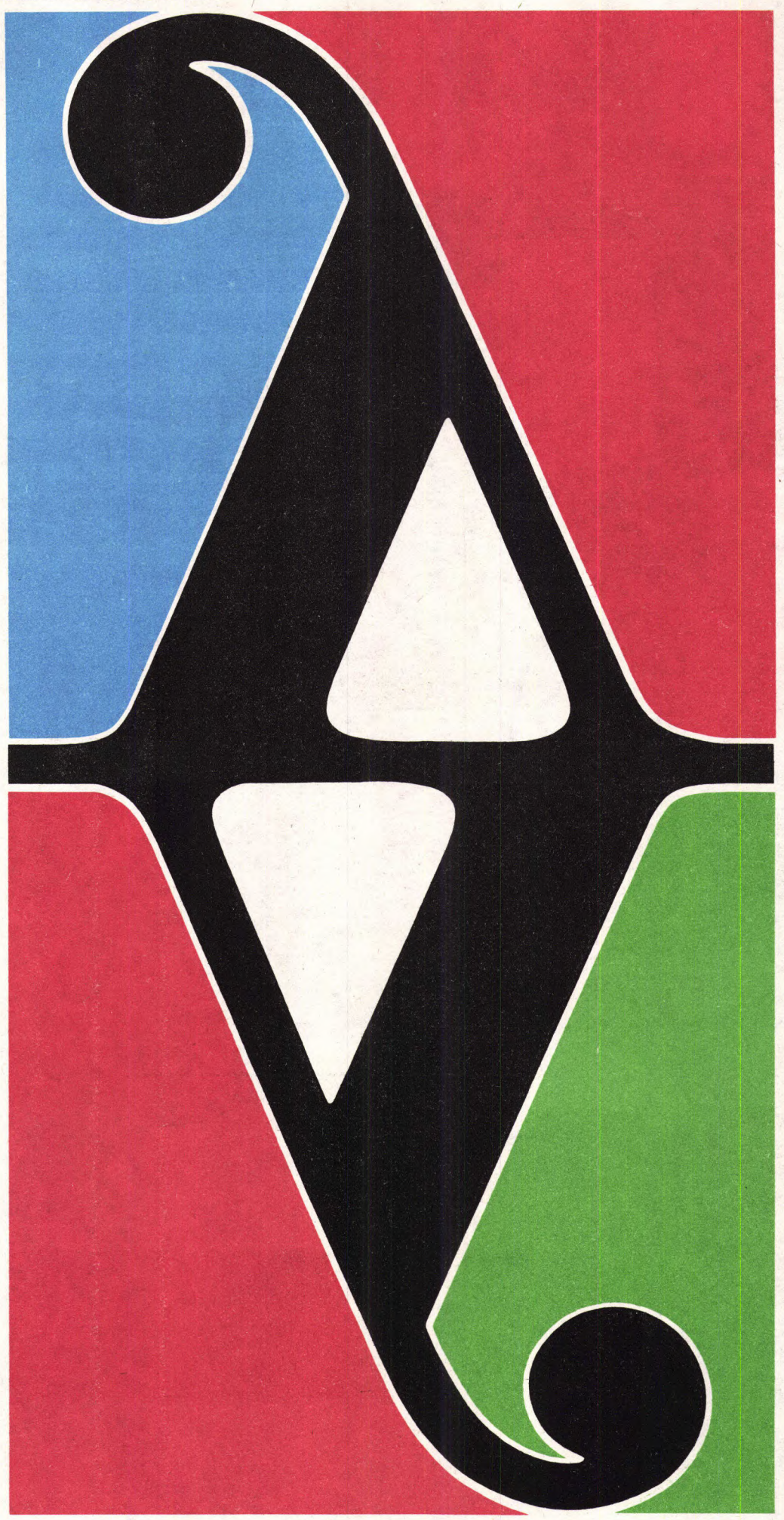
A menagerie of letters*

Red and blue
and green and black
A and B and C and D
and counters and serifs
overlaps and blends,
a little imagination
and who knows where it ends?

A montage, a collage,
a crazy quilt
more serifs and crossbars
up to the hilt,
a little imagination
and a picture is built.

***ALL IN ITC AMERICAN TYPEWRITER™**

ITC CENTURY™



Why the Y. *The upper strokes of the Y go in opposite directions, as if it couldn't make up its mind which road to take. Hardly surprising if you consider the Y doesn't know for sure where it came from. Its form traces back to the Phoenician waw (Y) which also gave birth to our F, U, V and W. Some think the hieroglyph representing a creature called a Cerestes was the antecedent of the waw. In any case, it represented the sound of W as in wing. The Phoenician waw developed variant forms which also represented the sounds of F, U, V and W and eventually evolved into their corresponding letterforms. No wonder then, that Bob Farber flopped this ITC Century Y laterally and then stood it on its head.*

ITC BOOKMAN™

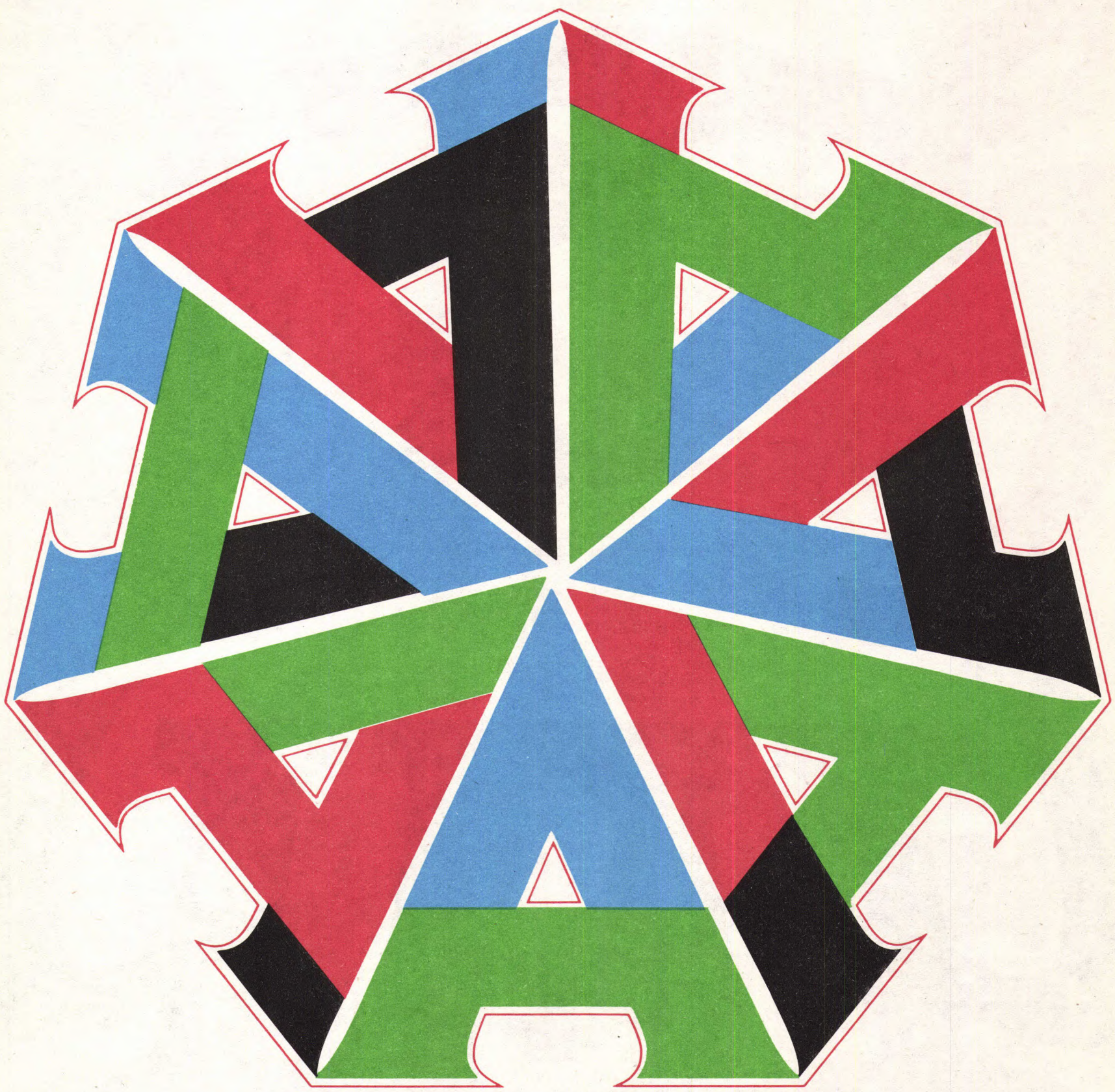
Mirror, mirror on the wall...

The fairest one of all happens to be the ITC Bookman italic swash. The combo. There it is, in blue, if you are reading normally. If you read while doing a handstand for your morning exercises, you'll prefer the black version. But if you're a mirror person you'll prefer the red or green versions.

Regardless of how you look at it, Bob Farber has shown us again how much beauty there is in everyday things.

He reminds us, too, that beauty is often hidden. You have to slow down a bit to find it; you have to look this way and that. Even a one-dimensional letterform can be multifaceted if you'll let your imagination play with it. When you can see and feel and play with letterforms this way, they become friends and easier to work with than when things like legibility and readability are the name of the game.

ITC SERIF GOTHIC™

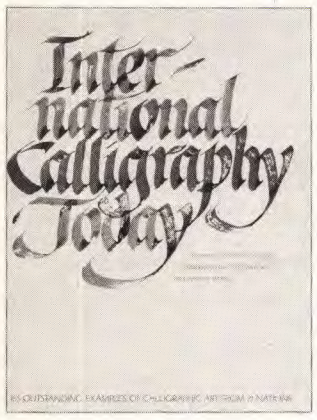


A kaleidoscopic A.

In Greek, kalos means beautiful and eidos means form; the Greek word skopos means to watch or look at. Hence a scope is an instrument for viewing. A kaleidoscope contains loose bits of colored glass held between two flat plates and two plane mirrors. Turning the scope causes the glass bits to fall into an endless variety of patterns permitting one to see beautiful forms. Our word calligraphy also derives from the Greek kalos (beautiful) and graphia, writing. It's amazing how much kalos one can create with just a kaleidoscopic twist of such a simple letter as an ITC Serif Gothic A.

U&LC BOOK SHELF

The U&lc Book Shelf reviews new books believed to be of interest to U&lc readers and lists the publisher, with address, and the price of the book so that the books may be ordered directly. All prices are for delivery within the U.S.A. or Canada. Prices listed are based on payment accompanying order. If payment is not included, you will be billed for handling and shipping charges. Please add your local and state sales tax wherever applicable. For books to be delivered outside the U.S.A. or Canada, please request the price and shipping charges from the publisher.
Please note: U&lc does not sell books. All orders should be placed directly with the publisher(s) concerned.



International Calligraphy Today

A rich collection of contemporary calligraphic art. The book is based on the show of the same name organized by International Typeface Corporation. The show attracted record crowds to the ITC Center for four months, and several sets of slide versions have been constantly on tour. More than 2,400 entries were judged by a blue ribbon panel: Hermann Zapf (Chairman), Jeanyee Wong, Philip Grushkin, Ed Benguiat, and the late Herb Lubalin. The 150-plus selections represent the work of 118 artists from 21 nations. This is a book for serious calligraphers, illustrators, art directors, graphic designers, and art school teachers and students. Foreword by Hermann Zapf. Introduction by Philip Grushkin and Jeanyee Wong.

Watson-Guptill Publications, Inc., 1515 Broadway, New York, NY 10036. 192 pages. 8¼ x 11. 120 b/w, 24 two-color and 16 full-color illustrations. Biographies. Index. $24.95.

The Awards Directory—1981

A booklet listing art and design competitions of national interest. For each of 45 shows it lists the sponsor's address and phone and such key data as eligibility, field, competition categories, awards exposure, timing, entry format, and method of judging. The center spread, listing call dates for 1981 is obsolete, but the rest of the data is useful.

Source/Inc., 180 N. Michigan Avenue, Chicago, IL 60601. 32 pages. 8½ x 11. Paper. $20.00.

Penrose, Volume 74

For almost three-quarters of a century this has been, and still is, *the* annual that blends an update of technologies, points of view, traditions, and beautiful presentation. Some 24 articles cover such varied concerns as Videotex and Sari Fabrics, Super Computers and The Designer, Victorian Poster Books, Digital Surrealism, Television Typography and The Penrose Survey of New Communication Technologies. All in all, a joy to the eye and mind.

Alphabet Press, Box 56, North Quincy Station, Boston, MA 02171. 288 pages. 8½ x 11⅞. $62.70.

Harry Benson on Photojournalism
by Gigi and Harry Benson

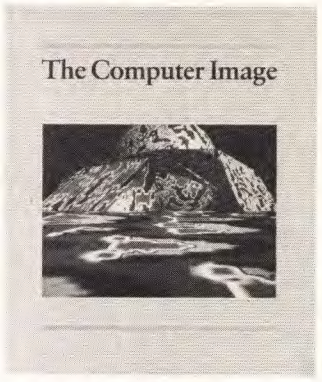
This is a book of insights as well as of pictures. Harry Benson has recorded people and events for Time, Life, People, New York Times Magazine, Stern, Harper's Bazaar, New York, Fortune, Ladies Home Journal, Sports and French Vogue. Here are not only some of his best pictures but amusing/informative information about each, plus a running text partly drawn from Benson's own observations and partly from interviews with top photo editors.

Harmony Books, One Park Avenue, New York, NY 10016. 176 pages. 8½ x 11¼. $22.50 hardcover, $12.95 paper.

Design with Paper
by Raymond A. Ballinger

A heavily illustrated combination showcase and how-to. Magnificent examples of paper art, such as: children's books pop-outs, greeting cards, direct mail advertising pieces, unusual packaging, architects' models, masks, furniture pieces and paper sculptures as well as charming samples from the past.

Van Nostrand Reinhold, 130 West 50th Street, New York, NY 10020. 144 pages. 8¾ x 11. $29.95.



The Computer Image
by Donald Greenberg, Aaron Marcus, Allan H. Schmidt, Vernon Gorter

Four up-to-date essays and an extensive selection of color pictures explain and show how computers can be used to create and manipulate graphics. With glossary and bibliography.

Addison-Wesley Publishing Co., Reading, MA 01867. 128 pages. 8¾ x 10¼. $27.95.

Political Graphics: Art As A Weapon
by Robert Philippe

A profusely illustrated analysis of art as a social weapon. Looks at how the graphic arts have affected our society and culture. Covers political art from anti-clerical leaflets of the Renaissance and Reformation to the ecology and anti-nuclear wall posters of today. Shows how imagery has been used to exalt or condemn.

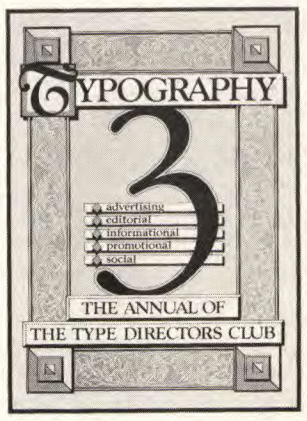
Abbeville Press, Inc., 505 Park Avenue, New York, NY 10022. 336 pages. 400 illustrations, 122 in full color. 8½ x 11. $50.00.

Insects Etc.
Paintings by Bernard Durin

This lovely book was featured in Volume 9, No. 2. The beauty and accuracy of Mr. Durin's paintings make it a joy to behold, not only for collectors of beetles and other insect specimens, but for every lover of nature, great art and beautiful books!

Literary anthology introduced and selected by Paul Armand Gette. Entomological commentaries by Gerhard Scherer. Translated by Georg Zappler.

Hudson Hills Press, Inc., Suite 4323, 30 Rockefeller Plaza, New York, NY 10012. 108 pages. 11¼ x 13½. 34 color plates. $50.00.



Typography 3

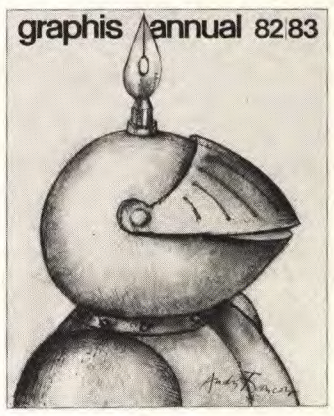
The Type Directors Club annual focuses on typographic excellence in a variety of media—advertising and promotional art, editorial design, packaging, logotypes, trademarks, and corporate graphics. The 200-plus pieces, comprising the TDC's 28th annual exhibition, were selected from over 3,400 entries from four continents. Obvious is the way copy now flows within overall design rather than being concentrated in blocks. This, of course, is a design trend flowing from the freedoms offered by the new technologies.

Watson-Guptill Publications, Inc., 1515 Broadway, New York, NY 10036. 216 pages. 8¼ x 11. 40 color pages. Index. $27.50.

The Magic of Instant Photography
by Peggy Sealfon

Here's something new in photography books—a combination art portfolio and how-to—a do-it-yourself guide to creative options open to the graphic designer with an instant camera. Runs the gamut, from choosing the camera and film to choosing mats. Covers gels, filters, multiple exposures, manipulations, sepia toning, instant overlays, enlarger printing and more. Portfolio section includes work by such artists as Ansel Adams, Bruno Joachim, Pete Turner and Andy Warhol. 200 full color, 80 b/w photos and 40 step-by-step illustrations.

CBI Publishing Co., Inc., 51 Sleeper Street, Boston, MA 02210. 239 pages. 8½ x 11. Paper. $14.95.



Graphis Annual 82/83

The 700-plus examples in this edition make one wonder where applied art ends and fine art begins. Stanley Mason's introduction ponders that point. Of the 726 illustrations, 104 are in color.

Graphis Press Corp., Dufourstrasse 107, CH-8008, Zurich, Switzerland. 252 pages. 9½ x 12. SFr.112; $59.50 U.S.A.; £31.

Great Magazine Covers of The World
by Patricia Frantz Kery

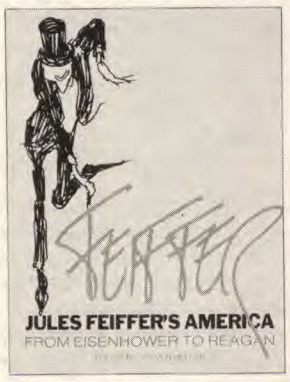
A panorama of more than 500 covers from 20 countries, spanning 150 years of magazine publishing. Informative text. Index. Bibliography. A large, beautiful and unusual collection.

Abbeville Press, Inc., 505 Park Avenue, New York, NY 10022. 384 pages. 9 x 12. $65.00.

The Design Concept
by Allen Hurlburt

How do original graphic ideas come to life? Author Allen Hurlburt should know. In his career many ADC, TDC and AIGA medals recognized *his* creativity. But in this book he goes beyond his own experience to discuss creative approaches and problems, concepts, tactics and strategies. He also reviews eight creative solutions evolved by eight Art Directors Club hall-of-famers: Paul Rand, Saul Bass, Brad Thompson, George Lois, Milton Glaser, Herb Lubalin, Lou Dorfsman, Henry Wolf. A wonderfully idea-provoking, thought promoting, lucid book.

Watson-Guptill Publications, Inc., 1515 Broadway, New York, NY 10036. 160 pages. 8½ x 10½. $22.50.



Jules Feiffer's America
by Jules Feiffer
Edited by Steven Heller

Here's a great collection of the best of Feiffer, the man who has made us scream and laugh at the political, moral, social and emotional vagaries of our time. Graphic comments on more than twenty-five years of the sense and nonsense of American life are grouped by presidencies, starting with "The Ike Age" and "all, the way up to (but, alas, not out of) Reagan's 'Movie America.'" It's a record of Dementia Americana in penned cartoons and words. Succinct text adds background and pungency. Editor Steven Heller, a U&lc contributor, is Art Director of The New York Times Book Review and author of "Man Bites Man."

Alfred A. Knopf, Inc., 201 East 50th Street, New York, NY 10022. 254 pages. Paper. 9 x 12. $12.95.

Britain From The Air
by Bernard Stonehouse

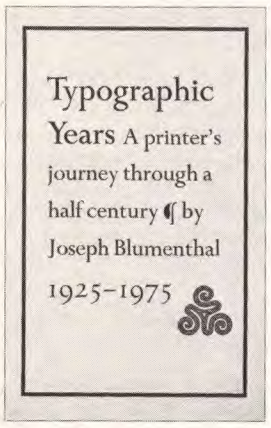
A spectacular coffee-table treasure. Contains 152 color pages of cities, towns, hamlets; as well as Welsh valleys, Scottish glens, English holiday beaches, bridges, country houses, cathedrals, palaces and castles.

Crown Publishers, Inc., One Park Avenue, New York, NY 10016. 160 pages. 14¼ x 10¼. $30.00.

Lettering
by Charles R. Anderson

A combination history and how-to. Part 1 outlines the history of Western writing and the development of the Roman alphabet. Part 2 is a comprehensive course of instruction with emphasis on the formation of letters, the development of necessary disciplines and sensitivities, and the execution of a variety of letter styles. Covers tools, materials, procedures, techniques, exercises.

Van Nostrand Reinhold, 135 West 50th Street, New York, NY 10020. 192 pages. 8⅜ x 11. Illustrated. Indexed. Bibliography. Paper. $9.95.



Typographic Years
by Joseph Blumenthal

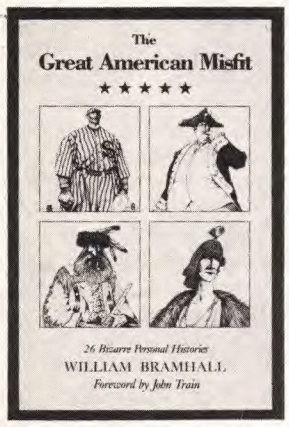
Subtitled "A printer's journey through a half century," this autobiography tells of a life with fine printing, and a dedication to typography and the best in book design. It tells how the Spiral Press grew, and about the changes wrought by computers. Mr. Blumenthal also tells how he designed, drew and produced the Emerson type family. It is, as the writer hopes, a microcosm of typographic currents and events of a remarkable half-century.

Frederic C. Beil, 321 East 43rd Street, New York, NY 10017. 153 text pages plus 16 pages reproducing work designed by Mr. Blumenthal and produced at Spiral Press. 6⅛ x 9½. $26.50.

Directory of Washington Creative Services

Covers a multitude of categories for the DC area. Main subdivisions are: Audio Visual, Editorial and Writing, Graphics, Photographers Supplies, Adjacent Services, Broadcast and Print Media. Covers Washington-Baltimore area. Includes display ads, some in color, that showcase some of the available services.

DWCS, 1506 Nineteenth Street, N.W., Washington, DC 20036. 180 pages. 8½ x 9. Wirebound. $19.50.



The Great American Misfit
by William Bramhall

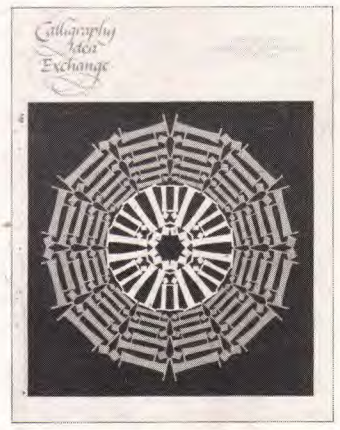
U&lc readers familiar with Bramhall's calendars will enjoy new laughs in this rogues gallery of eccentrics. Here, in Bramhall's fine but acerbic pen style, are famous/infamous embezzlers, politicians, female impersonators, athletes—twenty-six Americans outside the common mold, including General Custer, miser Hetty Green, and White House resident Warren G. Harding.

Clarkson N. Potter, Inc., One Park Avenue, New York, NY 10016. 78 pages. 5¾ x 8½. $7.95.

Designing for Television: TV Guide Advertising Broadcast Designers' Association, Inc.

Hundreds of examples of network and local station ads in TV Guide, plus articles on production, design and mechanical requirements.

Broadcast Designers' Association, P.O. Box 71, Harlingen, TX 78551. 295 pages. 11 x 8½. $25.00.



Calligraphy Idea Exchange
Edited by Eileen Kirban

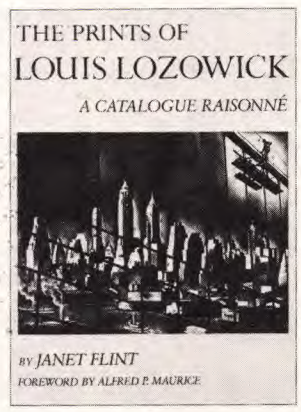
A new magazine with lots of goodies for calligraphers and admirers of calligraphy. The charter issue, for example, packs into its 80 pages and cover articles on cut paper calligraphy, brush works by Arthur Baker, the fine points of pen points, color, paper, to name just a few, as well as such service features as a calendar of events, a shopping guide, and reports on calligraphy gatherings. Lots of illustrations.

Calligraphy Idea Exchange, 211 Kent Road, Huntingdon Valley, PA 19006. Published quarterly. Annual subscription, $40.00.

27 Chicago Designers

This is the 34th annual showcase of the work of a group of outstanding Chicago based graphic designers. There's a bio and picture of each and several color pages to give you a good sense of their style. Actually, the 27 are a blend of designers and illustrators.

27 Chicago Designers, 860 Lake Shore Drive, Chicago, IL 60611. Free to qualified individuals. $15.00 to others.



The Prints of Louis Lozowick: A Catalogue Raisonné
by Janet A. Flint

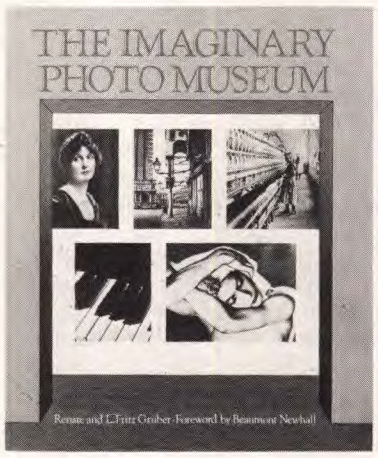
A definitive study of the graphic work of one of the major artists of the American Scene/Precisionist school. His lithographs of the '20s and '30s focus on the basic structural elements of the city and industry. In the '40s, as the depression deepened, his concern for the human condition resulted in more emphasis on the human figure and less on cubes and girders, bridges, pipes and wires. Lozowick's 270 plus lithographs are all here, in rich duotones, as are all his drypoints and wood engravings. In the foreword, Alfred P. Maruice calls the prints "joyous and optimistic expressions in which these (mundane urban and industrial) forms were presented as magnificent sculptures of our time."

Hudson Hills Press, Inc., 30 Rockefeller Plaza, New York, NY 10020. 224 pages. 9 x 12. 314 duotones. 16 full-color. $50.00.

Graphic Designer's Production Handbook
by Norman Sanders

"If ever a designer prayed that the printed replica of his or her work might approach the perfection of the comp, this book is an effort to answer that prayer." So claims author Norman Sanders. As President and Technical Director of Sanders Printing Corporation, a firm that works with leading graphic designers, Mr. Sanders is in a good position to write a book of hard and useful facts; and that is what he's done. It covers a hundred mini subjects; each concisely, clearly and authoritatively. The text offers current information, not a rehash of old stuff. It's a wonderful refresher/updater for pros, and the right stuff for students and beginners. With the help of many illustrations it covers pre-printing preparation; halftone reproduction in black and white, duotone and full color; lithography and finishing operations.

Hastings House Publishers, Inc. 10 East 40th Street, New York, NY 10016. 195 pages. 5⁵⁄₁₆ x 7⅞. Paper. $9.95.



The Imaginary Photo Museum
by Gruber and Gruber

The Grubers have chosen 457 photographs they would want to hang in a personal museum. Here are great pictures by the most outstanding photographers of the past and present. Many genre and countries are represented. Each genre has, in effect, its own gallery within the museum. Beautifully printed. 39 pictures in full color.

Harmony Books, One Park Avenue, New York, NY 10016. 272 pages. 8⅞ x 10¾. Cloth. $25.00. Paper $14.95.

Words
by Paul Dickson

Are you chaetophorous? (1)
Are you subject to cachinnation? (2)
Who knows? *Words* knows. *Words* is a connoisseur's collection of old and new, weird and wonderful, useful and outlandish words. It's a fun dictionary of more than 3,000 words and 100-plus line drawings.

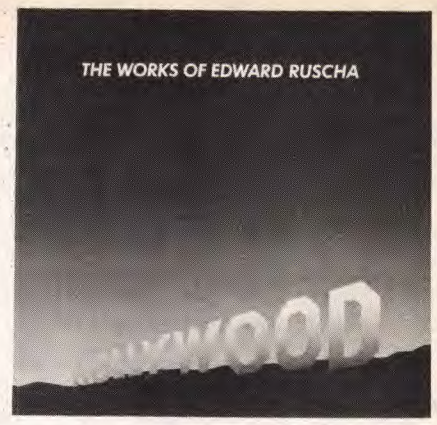
1 In need of a shave.
2 Excessive laughter.

Dell Publishing Co., Inc., 1 Dag Hammarskjold Plaza, New York, NY 10017. 366 pages. 5⅝ x 8½. $13.95.

Computer Vision
by Dana H. Ballard and Christopher M. Brown

This is a solid work that isn't for everyone. It's for you if you are serious about the role of computers in graphics at a scientific level. Computer vision is a relatively new field dealing with the construction of explicit, meaningful descriptions of physical objects from images. You'll need a head for physics to follow its discussions of generalized images, segmented images, geometric structures, and relational structures. It covers, for example, what information about scenes can be extracted from an image using only basic assumptions about physics and optics; how images are segmented into meaningful parts; how world models and conceptual knowledge are represented and used.

Prentice-Hall, Inc., Englewood Cliffs, NJ 07632. 523 pages. 7⅛ x 9½. $39.95.



The Works of Edward Ruscha
by Peter Plagens and Dave Hickey

California artist Edward Ruscha's work is being honored now with a traveling exhibition and this lovely record of his work. The critics' words for his art are "funky," "laid back." His paintings are of signs, gasoline stations, words as objects. His graphic works use unconventional materials—such as gunpowder, chocolate paste, foodstuffs. His work is a blend of beauty, novelty, fun, and commentary.

Hudson Hills Press, Suite 4323, 30 Rockefeller Plaza, New York, NY 10012. 182 pages. 10 x 10. 62 color plates, 150 duotone and b/w illustrations. $35.00.

The Chicago Manual of Style

If an editor, or anyone performing the functions of an editor, is to have just two reference books within reach, one should be a good dictionary and the other should be the 13th Edition (published late 1982) of The Chicago Manual of Style. It is the copy editor's and proofreader's premier manual, but much, much more. It is a how-to book for authors, editors and copywriters, and is alert to the new technologies. It covers the parts of a book, manuscript preparation, proofs, rights and permissions. The section on style has 14 chapters and covers punctuation, spelling, names and terms, how to treat numbers, foreign languages in type, quotations, illustrations, captions and legends, tables, mathematics, abbreviations, documentation (references, notes, bibliographies), note forms, indexes. Two final chapters cover specific problems of design and typography, composition, printing, and binding. Glossary. Index. Thorough. Up to date. Authoritative.

The University of Chicago Press, 5801 S. Ellis Avenue, Chicago, IL 60637. 738 pages. 6¼ x 9¼. $25.00.

Visual Puns In Design
by Eli Kince

The graphic pun, unlike the lowly regarded verbal pun, can be a creative, arresting, memorable, effective communication device. And here's a book devoted to some of the best graphic puns. In the foreword designer Bradbury Thompson writes: "Eli Kince's book now provides an important illustrated definition of an effective device with which you may be inspired or amused. And with which you may work or play, but only successfully in the spirit of the latter."

Watson-Guptill, 1515 Broadway, New York, NY 10036. 168 pages. 8¼ x 11. 190 b/w illustrations, 8 full color pages. Bibliography. $23.95.

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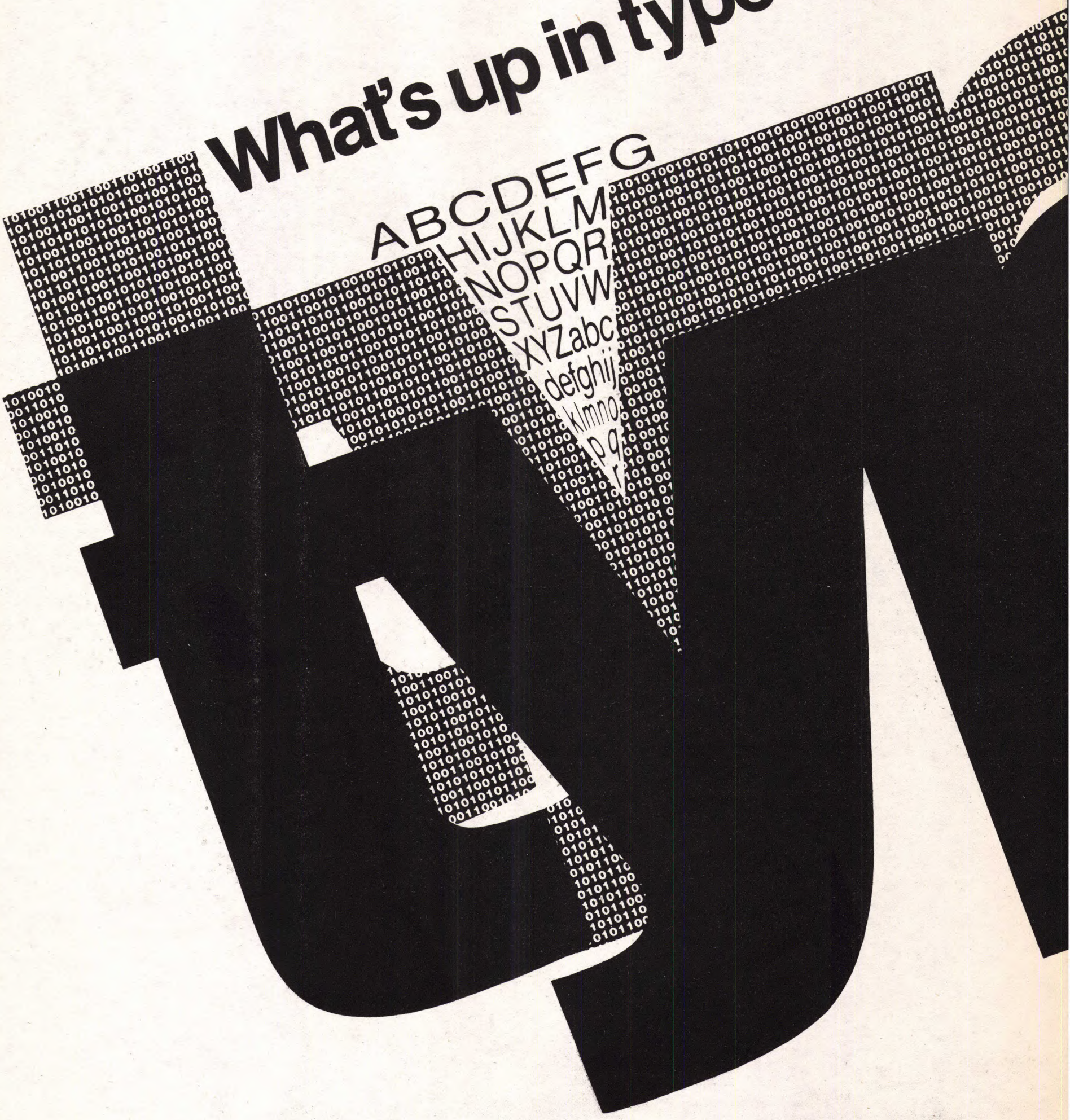

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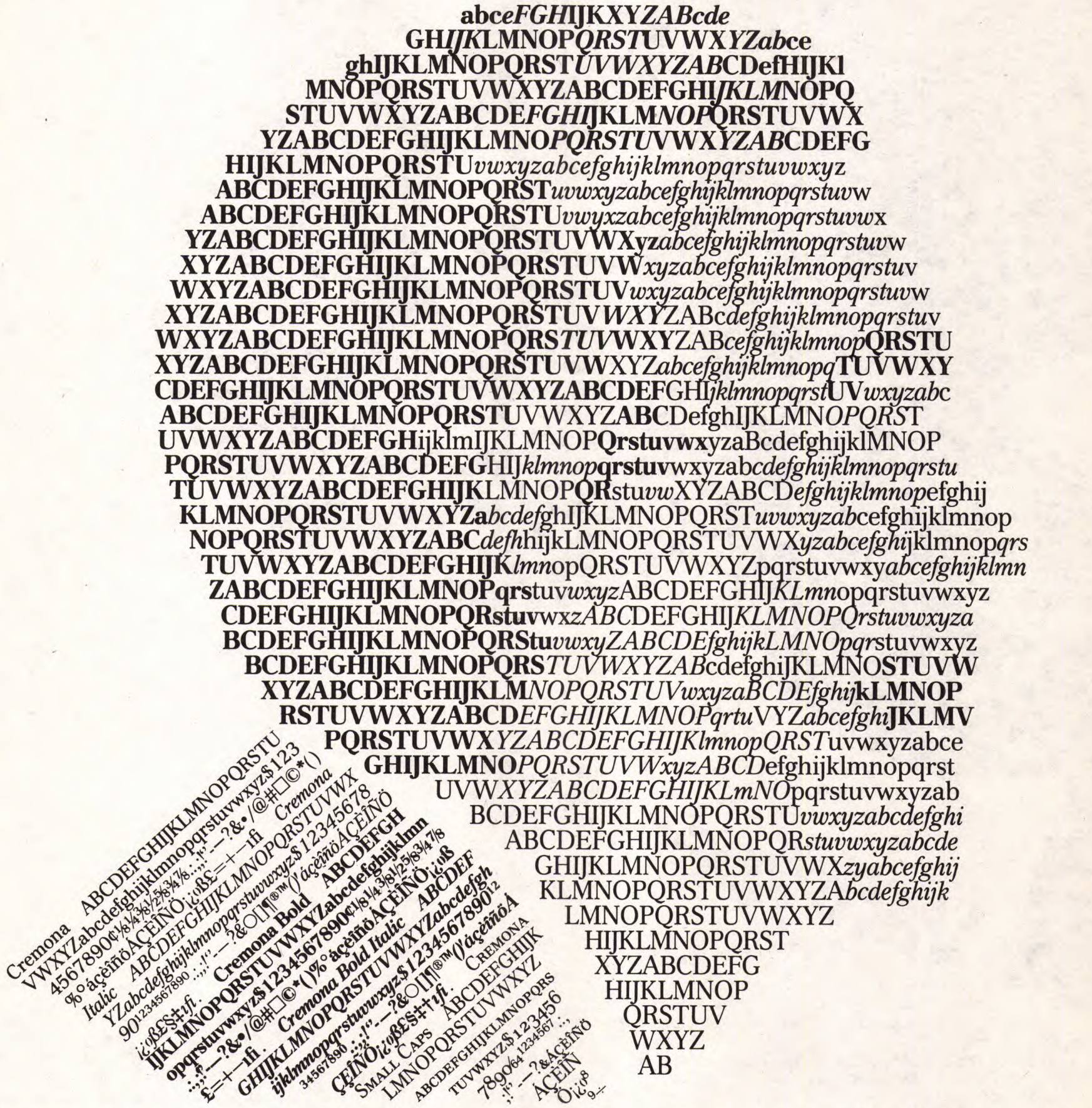

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Jackson (601) 982-5525

Missouri

Commerce Litho Services Inc.
St. Louis (314) 781-7702

Master Typographers, Inc.
St. Louis (314) 645-2878

National Typographers, Inc.
St. Louis (314) 241-8297

Type House, Inc.
St. Louis (314) 644-1404

Nevada

Alpha Typographers
Reno (702) 825-8677

New Hampshire

Phototype N.E.
Pelham (603) 898-7440

New Jersey

Computype Co.
Garfield (201) 546-9267

New York

Able Phototype Systems
Yonkers (914) 476-3336

M. J. Baumwell Typography, Inc.
New York (212) 868-0515

Boro Typographers, Inc.
New York (212) 475-7850

Centers Composition
Pine Bush (914) 733-1063

City Typographic Service, Inc.
New York (212) 686-2760

Composition Corporation
Albany (518) 465-7575

Cresset, Baxter & Spencer, Inc.
New York (212) 766-9432

Euramerica
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Farrington & Favia, Inc.
New York (212) 431-9700

Fototype Factory, Inc.
New York (212) 889-7995

Lincoln Typographers
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Line & Tone Associates, Inc.
New York (212) 921-8333

Marvin Kommel Productions, Inc.
New York (212) 682-3498

Primar Typographers, Inc.
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New York (212) 687-0870

Sheridan Associates/
The Slide Center
Ossining (914) 941-4981

Thorner-Sidney Press, Inc.
Buffalo (716) 856-4500

Total Typographers Inc.
Mamaroneck (914) 381-2659

Tri-Arts Press, Inc.
New York (212) 686-4242

Tribeca Typographers, Inc.
New York (212) 925-8080

Type/Graphics
Syracuse (315) 437-1101

Typographix
Albany (518) 462-2923

Unicomp
Albany (518) 463-2972

M.A. White Typographers
Larchmont (914) 834-7389

Word Management Corp./
Typography Services
Albany (518) 482-8650

Ohio

Bohme & Blinkmann, Inc.
Cleveland (216) 621-5388

PhotoComp²
Toledo (419) 243-6196

Typo-Set
Cincinnati (513) 751-5116

Oklahoma

Alphasource, Inc.
Oklahoma City (405) 521-0310

ED-BE Incorporated
Oklahoma City (405) 943-2391

Pennsylvania

ADVenture Inc.
Allentown (215) 435-3233

Armstrong Inc.
Philadelphia (215) 574-8600

Estelle Bair
Blue Bell (215) 542-7790

Composing Room Inc.
Philadelphia (215) 563-3440

Davis & Warde
Pittsburgh (412) 261-1904

Headliners of Pittsburgh
Pittsburgh (412) 391-3778

Leon Segal Typesetting
Philadelphia (215) 236-5585

Stallone Typography Service Inc.
Philadelphia (215) 568-6310

South Carolina

D G & F Typography
Columbia (803) 799-9140

Tennessee

Graphic Arts Associates, Inc.
Memphis (901) 345-8973

House of Typography, Inc.
Memphis (901) 726-6961

Lettergraphics Memphis
Memphis (901) 458-4584

Texas

Candlelight Type Print Corp.
Austin (512) 476-0732

Robert J. Hilton
Dallas (214) 669-1149

Pix Graphic Arts
Beaumont (713) 842-2122

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Riddick Advertising Art
Richmond (804) 270-1811

Washington

Art-foto Typography
Seattle (206) 622-0218

Thomas & Kennedy Typographers, Inc.
Seattle (206) 622-0918

Western Typographers Inc.
Seattle (206) 624-3642

Wisconsin

Peter A. Altenhofen Typographers
Milwaukee (414) 352-3590

Graphic Composition, Inc.
Menasha (414) 739-3152

Schmitz Typographers
Milwaukee (414) 447-7337

Zahn-Klicka-Hill Typographers Inc.
Milwaukee (414) 276-0136

... Canada

Alberta

Duffoto Process Co. Ltd.
Calgary (403) 263-7160

British Columbia

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Vancouver (604) 688-2281

Manitoba

B/W Type Service Ltd.
Winnipeg (204) 947-0538

Ontario

Adtype Toronto Ltd.
Toronto (416) 968-6778

Alpha Graphics Ltd.
Toronto (416) 961-5600

Canadian Composition
Toronto (416) 863-0742

Eastern Typographers Inc.
Toronto (416) 465-7541

Fleet Typographers Ltd.
Toronto (416) 532-2818

Linotext
Toronto (416) 274-6395

M & H Typography Ltd. (Tor.)
Toronto (416) 922-3194

MonoLino Typesetting Co. Ltd.
Toronto (416) 537-2401

Protype
Toronto (416) 482-2599

Techni-Process Ltd.
Toronto (416) 363-2493

Word for Word in Colour
Toronto (416) 960-5050

Quebec

Gravel Photograveur Inc.
Quebec (418) 683-1501

M & H Typography, Ltd. (Mont.)
Montreal (514) 866-6736

TypoGraphica 2000 Inc.
Montreal (514) 933-3315

... Europe

Austria

Grafostil GesmbH
Wien 222-55-4628

Belgium

Belgium Production +
Brussels 640-80-80

Graphiproduction
Brussels 640-25-53

Graphiservice SPRL
Brussels 538-02-21

Denmark

Everts Alfabet
Copenhagen 1-116320

France

Typogabor
Paris 229-19-90

Netherlands

Ploeger Lettering BV
Amsterdam 020-276451

Sweden

Typografen AB
Malmoe 040-112650

Typografen 2
Stockholm 08-349255

United Kingdom

Apex Photosetting Ltd.
London 01-837-9369

Art PhotoSet
London 01-701-0477

Baird Harris Ltd.
London 01-437-6373

Billington Press Ltd.
London 01-987-8118

Composite Graphics Ltd.
London 01-242-9586

De Sa Graphics, Nunhead
London 01-639-2828

Em Photosetting
Beckenham
Kent 01-658-7336

Film Fount Services Ltd.
Southampton 0703-332686

Focus Photoset Ltd.
London 01-251-4911

Headliners (UK) Ltd.
London 01-580-7045

Heavyweight Graphics
London 01-388-5451

Image Communications Ltd.
London 01-580-7017

Image Services (Edinburgh) Ltd.
Edinburgh 031-229-6345

Inline Graphics Ltd.
London 01-251-4341

KAB Ltd.
London 01-600-4391

Letterform Ltd.
London 01-437-3912

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London 01-928-7081

Modern Text Typesetting
Prittlewell
Essex 0702-45195

Montage Filmsetting Co.
London 01-251-3771

Nova Graphics Ltd.
London 01-251-3591

J.T. Orange
London 01-253-6415

Premlux Reproductions Ltd.
London 01-236-6991

Pressdata Ltd.
London 01-251-6562

Progress Filmsetting Ltd.
London 01-729-5000

PRT Offset
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Sans Serif Ltd., Deritend
Birmingham 021-773-8466

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The Setting Room
Tunbridge Wells
Kent 0892-39625

Studio Press (Birmingham) Ltd.
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Text Typographics Ltd.
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London 01-609-1140

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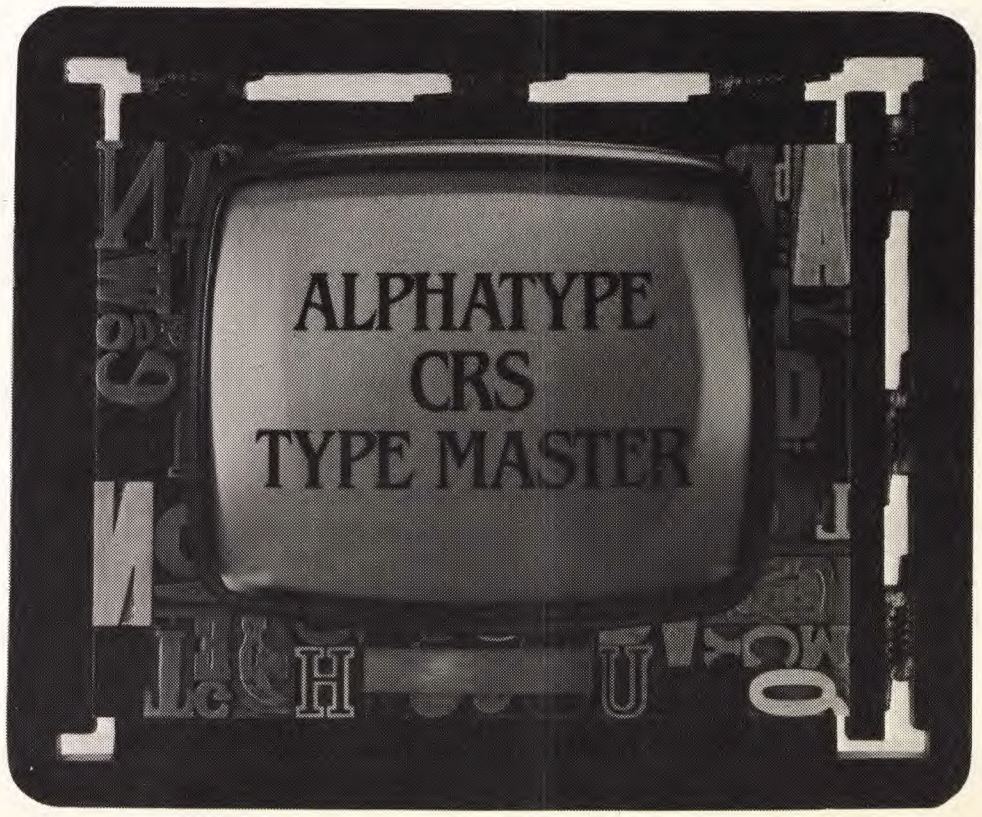

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Composition Systems Inc, 1011 Arlington Blvd., Suite W141, *Arlington, Virginia* 22209, (703) 528-0066

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Boston:
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Cambridge:
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Carlstadt:
G.S. Litho, One Kero Road, *Carlstadt, New Jersey* 07072, (201) 933-8585

Chicago:
Jandon Graphics, Inc, 2855 West Nelson, *Chicago, Illinois* 60618, (312) 463-0847
Tele Typography, 730 N. Franklin Street, *Chicago, Illinois* 60610, (312) 787-1100

Clarinda:
Clarinda Company, 220 North First Street, *Clarinda, Iowa* 51632, (712) 542-5131

Crystal Lake:
Black Dot, Inc, 6115 Official Road, *Crystal Lake, Illinois* 60014, (815) 459-8520

Dallas:
Express Typesetting Co. Inc, 1406 Slocum, *Dallas, Texas* 75207, (214) 741-6497
Graphic Typography, 1451 Empire Central, Suite 110 *Dallas, Texas* 75247, (214) 630-5661
Jaggars-Chiles-Stovall, Inc, 5531 East University Boulevard, *Dallas, Texas* 75222, (214) 363-5600
Southwestern Typographics, 2820 Taylor Street, *Dallas, Texas* 75226, (214) 748-0661
Typeworks of Dallas, 7196 Envoy Court, *Dallas, Texas* 75247, (214) 631-7006

Denver:
E.B. Typecrafters, 2353 Curtis Street, *Denver, Colorado* 80205, (303) 629-6048
Mel Typesetting, 1519 South Pearl Street, *Denver, Colorado* 80210, (303) 777-5571

Detroit:
Central Typesetting, 550 West Fort Street, *Detroit, Michigan* 48226, (313) 961-7171
Willens + Michigan/typoServices, 1959 East Jefferson Avenue, *Detroit, Michigan* 48207, (313) 567-8900

Edina:
Metro Graphic Arts, Inc, 7700 Bush Lake Road, *Edina, Minnesota* 55435, (612) 831-8183
Minnesota Graphics, Inc, 4565 West 77th Street, *Edina, Minnesota* 55435, (612) 831-3014

Ephrata:
Centennial Graphics, Inc, 210 North State Street, PO Box 426, *Ephrata, Pennsylvania* 17522, (717) 733-6573

Fort Worth:
Fort Worth Lino, 610 South Jennings Street, *Fort Worth, Texas* 76104, (817) 332-4070

Freehold:
Pulsar Graphics, 200 Craig Road, *Freehold, New Jersey* 07728, (201) 780-2880

Glen Ellyn:
The Typesetters Corp, 800 Roosevelt Road, Bldg. D, Suite 2, *Glen Ellyn, Illinois* 60137, (312) 858-4440

Grand Rapids:
Composing Room, 2303 Kalamazoo S.E., *Grand Rapids, Michigan* 49507, (616) 452-2171

Hamden:
Southern New England Typographic Service, Inc, 2115 Dixwell Avenue, *Hamden, Connecticut* 06514, (203) 288-1611

Hicksville:
Island Typographers, Inc, 6 Burns Ave., *Hicksville, New York* 11801, (516) 931-2282
Tru Font Typographers, 150 Lauman, *Hicksville, New York* 11801, (516) 935-8070

Houston:
Encom Graphics, 7070 Empire Central, *Houston, Texas* 77040, (713) 937-6900
Professional Typographers, 2502 North Boulevard, *Houston, Texas* 77098, (713) 524-7549
Southwest Creative Graphics, 3131 West Alabama, Suite 107, *Houston, Texas* 77098, (713) 524-7433
Typeworks of Houston, 2520 Robinhood, *Houston, Texas* 77005, (713) 527-9900
Typografiks, Inc, 4701 Nett Street, *Houston, Texas* 77007, (713) 861-2290
XL Typographers, Inc, 3260 Sul Ross, Suite 100, *Houston, Texas* 77098, (713) 520-6098

Indianapolis:
Roger's Typesetting, 220 North Fulton Street, *Indianapolis, Indiana* 46202, (317) 632-4521
Weimer Typesetting Co, Inc, 111 East McCarty, *Indianapolis, Indiana* 46225, (317) 635-4487

Jackson:
Jackson Typesetting, 1820 West Ganson Street, *Jackson, Mississippi* 49204, (517) 784-0576

Kenilworth:
Elizabeth Typesetting Co, 26 North 26th Street, *Kenilworth, New Jersey* 07033, (201) 241-6161

McLean
Letterform Graphics, Inc, 8200 Greensboro Drive No. 403, *McLean, Virginia* 22101, (703) 893-1313

Miami:
Birmy Photo-Engraving, 2244 NW 21 Terrace, *Miami, Florida* 33142, (305) 633-5241

Milwaukee:
Trade Press Typographers, 2100 West Florist Avenue, *Milwaukee, Wisconsin* 53209, (414) 228-7701

Minneapolis:
Alphagraphics One, 4020 Minnetonka Blvd, *Minneapolis, Minnesota* 55416, (612) 926-5979
Drnavich & Drnavich, 4055 Highway 7, *Minneapolis, Minnesota* 55416, (612) 927-9260
The Typehouse + Duragraph, 3030 Second Street North, *Minneapolis, Minnesota* 55411, (612) 588-7511

Morganville:
D8TATEXT+, Central Mall, Route 79 & Tennent Road, *Morganville, New Jersey* 07751, (201) 591-0010

Mountain View:
Frank's Type, Inc, 935F Sierra Vista, *Mountain View, California* 94043, (415) 961-0123

Mount Rainer:
Barton Graphics, 3201 Rhode Island Ave, *Mount Rainer, Maryland* 20822, (301) 779-4664

Newark:
Arrow Typographers, 2-14 Liberty Street, *Newark, New Jersey* 07102, (201) 622-0111

New York:
Ace Typographers/Manhattan Graphic Productions, 149 West 27th Street, *New York, New York* 10001, (212) 255-6687
Adroit Graphics, 537 Greenwich Street, *New York, New York* 10013, (212) 243-1929
American Type Crafters, Inc, 132 West 21st Street, *New York, New York* 10011, (212) 807-1750
Characters Typographic Services, Inc, 7 West 36th Street, *New York, New York* 10018, (212) 947-0900
Concept Typographic Services, Inc, 29 West 38th Street, *New York, New York* 10018, (212)354-3733
Cromwell Type-Ad Service, 416 West 31st Street, *New York, New York* 10001, (212) 695-6362
Cyber Graphics, 342 Madison Avenue, *New York, New York* 10017, (212) 682-3177
R.R. Donnelley & Sons, 80 Pine Street, *New York, New York* 10005, (212) 908-4400
Empire Cold Type, 137 Varick Street, *New York, New York* 10013, (212) 691-2171
Expertype, Inc, 300 Park Avenue South, *New York, New York* 10010, (212) 533-9650
Film Art Computer Typography (FACT), 29 West 38th Street, *New York, New York* 10018, (212) 221-1565
Innovative Graphics International Ltd, 160 5th Avenue, *New York, New York* 10010, (212) 243-0404
Maxwell Photographics, Inc, 53 West 36th Street, *New York, New York* 10018, (212) 594-0505
One Seven Typographers, Inc, 491 Broadway, *New York, New York* 10012, (212) 226-3481
Photogenic Graphics, Inc, 116 West 32nd Street, *New York, New York* 10001, (212) 244-0600
Saxon Graphics, Inc, 25 West 43rd Street, *New York, New York* 10036, (212) 869-8032
SigmaGraphics, Inc, 149 Fifth Avenue, *New York, New York* 10010, (212) 460-8404
Sun Light Graphic, 2 East 37th Street, *New York, New York* 10016, (212) 683-4452
Topel Typographic Corp/ITC, 27 West 24th Street, *New York, New York* 10010, (212) 924-4180
Typographic Directions, 300 Park Avenue South, *New York, New York* 10010, (212) 673-1200
TypoGraphics Communications, Inc, 305 East 46th Street, *New York New York,* 10017, (212) 754-9500
Zimmering & Zinn, 50 West 23rd Street, *New York, New York* 10010, (212) 989-3151

Norfolk:
B.F. Martin Inc, 344 West Bute Street, *Norfolk, Virginia* 23510, (804) 625-2566

North Haven:
Comp One, Inc, 530 Washington Avenue, *North Haven, Connecticut* 06473, (203) 239-4467

Oakland:
Spartan Typographers, 2112 West Street, *Oakland, California* 94612, (415) 836-0933

Oklahoma City:
Denver Reese Typesetting, 809 Robert S. Kerr Avenue, *Oklahoma City, Oklahoma* 73106, (405) 235-6449

Orange:
Newark Trade Typographers, 177 Oakwood Avenue, *Orange, New Jersey* 07050, (201) 674-3727

Orlando:
Typo-Graphics, Inc, 2602 East Livingston Street, *Orlando, Florida* 32803, (305) 896-2696

Pennsawken:
Waldman Graphics, Inc, 9100 Pennsawken Highway, *Pennsawken, New Jersey* 08110, (609) 662-9111

Philadelphia:
John C. Meyer & Son, Inc, 432 North 6th Street, *Philadelphia, Pennsylvania* 19123, (215) 627-4320
PHP Typography, Inc, 125 South 9th Street, *Philadelphia, Pennsylvania* 19107, (215) 922-8700
Typographic Service, 1027 Arch Street, *Philadelphia, Pennsylvania* 19107, (215) 923-9000

Phoenix:
Digitype, 3002 N. Seventh Avenue, *Phoenix, Arizona* 85013, (602) 264-2425

Piqua:
Hammer Graphics, 9234 North Country Club Road, *Piqua, Ohio* 45356, (513) 773-1861

Plainview:
Nassau Typographers, Inc, 111 Express Street, *Plainview, New York* 11803, (516) 433-0100

Pleasantville:
Guild Concepts, 54 Wheeler Avenue, *Pleasantville, New York* 10750, (914) 747-1331
Lettra Graphics, Inc, 364 Manville Road, *Pleasantville, New York* 10570, (914) 769-1955

Sacramento:
Ad Type Graphics, 4011 Power Inn Road, *Sacramento, California* 95826, (916) 736-2222

San Diego:
Boyer & Brass, Inc, 2559 Kettner Blvd., *San Diego, California* 92101, (714) 238-1525

San Francisco:
Walker Engraving, 333 Fremont, *San Francisco, California* 94105, (415) 433-7900

San Luis Obispo:
Tintype Graphic Arts, 2226 Beebee Street, *San Luis Obispo, California* 93401, (805) 544-9789

Santa Barbara:
Tom Buhl Typographers, 621 Chapala Street, Suite , *Santa Barbara, California* 93101, (805) 965-7347

St. Cloud:
May Printing Company, 221 Lincoln Avenue, S.E., *St. Cloud, Minnesota* 56301, (612) 251-4303

St. Louis:
Typographic Sales, Inc, 1035 Hanley Industrial Court, *St. Louis, Missouri* 63144, (314) 968-6800

Tampa:
Ad Print, 1902 West Kennedy, Suite 201, *Tampa, Florida* 33606, (813) 251-0502
George Hall Typography, 3417 West Lemon Street, *Tampa, Florida* 33609, (813) 870-1862

Toledo:
American Composition of Toledo, 1445 North Summit Street, *Toledo, Ohio* 43606, (419) 255-1250

Tulsa:
Brittco, Inc, 809 South Denver, *Tulsa, Oklahoma* 74119, (918) 587-8171
Typo Photo Graphics, Inc, 525 East Sixth Street, *Tulsa, Oklahoma* 74120, (918) 584-1418

Waterbury:
P & M Typesetting, 1854 Baldwin Street, *Waterbury, Connecticut* 06706, (203) 755-0109

Woodland Hills:
Continental Typographics, 6319 DeSoto Avenue, Suite F, *Woodland Hills, California* 91367, (213) 703-6151

York:
York Graphics Services, Inc, 3600 West Market Street, *York, Pennsylvania* 17404, (717) 792-3551

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The Tasks of Art Education after the War
by Wilhelm von Bode

. . . Art education must have its foundations in life and must be adapted to the requirements of life. Public instruction in art in the broadest sense is as necessary as any other instruction, but just as general education is based on and developed from the elementary school, so *art instruction should be based on drawing and modeling,* which is something anyone can learn as well as he can learn to read and write, even if not as art. It is upon this base that instruction in all art and craft subjects has to be built; only those students of the general preparatory school who demonstrate extraordinary talent for the fine arts should receive their training in one of the preferably small number of artists' and masters' studios. Thus art academies, **schools of art and crafts and art schools can be merged into a single institution in which the major objective should be training for one of the many vocations in the field of the arts and crafts and which should be in close contact with the technical schools. But only a truly chosen few should find the transition to independent art. How beneficial such a separation of fundamental instruction from specialized instruction can be has been demonstrated by several schools of arts and crafts (such as those in Breslau and Berlin). Then the young students of this new art institute will be no more affected with a one-sided, false aspiration toward the higher arts, than for instance, the student in the "Gymnasium" is affected by the desire to strive only for an academic teaching career. Such** reform, providing mutual preparatory training for the artist and the handicraftsman, comes at a most opportune moment, when we have the present distress and isolation of the fine arts on the one hand and a growing esteem for the handicrafts and their versatile and profitable application in modern life on the other. Also, the reform of the entire curriculum, which is now generally demanded, makes the inclusion of art instruction appear perfectly natural . . . . In hardly any other area does the reform appear . . . a more urgent duty than in art education, since it . . . not only causes the state . . . unnecessary expenses and produces insufficient achievements, but above all withdraws thousands of competent hands from useful employment . . . Just as Greek will hopefully be maintained in the secondary schools, at least in the classic Gymnasium, so the preparatory training for the artist will have to remain as thorough as possible. But by referring the larger part of the young people to the arts and crafts, by restricting the instruction to the upper level and by rigorous selection, there would not be ten thousand "painters" and "sculptors" populating the German cities in the future. *At best, there would be one tenth or one twentieth of that number,* who, moreover, being enlisted as teachers for preparatory instructions, would have a more promising future than at present.

Title:
Antikva Margaret
with Extra Bold
Text:
Antikva Margaret
with Italic

Text:
Antikva Margaret Black

Text:
TypeSpectra Helserif Regular

Text:
Antikva Margaret Light

Text:
TypeSpectra Helserif Light
with Italic

Such a reform of our art-educational system would correspond quite well with the good old Prussian traditions. The guidelines here described had already been explicitly emphasized as leading principles in the reform, or more accurately, in the reorganization of the Berlin Academy, which Frederick the Great had chartered in February 1786, and **which his most excellent Minister of State von Heinitz, of whom Freiherr von Stein proudly professed to be a student, later implemented. Heinitz, who since that time was curator of the Academy, expressed this most clearly almost ten years later in a review on his activity as curator. "He endeavored," he reported to King Frederick Wilhelm II, "not so much to attract many actual artists (such as painters, etc.) to the academy, (since in large numbers they are basically more damaging than they are useful to the state, which cannot employ and sustain them all), but principally to make the academy a foster mother and a patroness of good taste in all branches of the national industry, whose manufacture was in need of embellishment and improvement through the use of regular drawings. Thus the national industry was to be given new momentum in order that its products and tasteful articles of all kinds would no longer be inferrior to foreign ones, and thereby the interests of art would be linked with the immensely more important interests of the state."**
These principles, from which the 19th century increasingly departed to the detriment of art, can and should once again form the precepts for the future.

Antikva Margaret Light
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Antikva Margaret
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Antikva Margaret Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Antikva Margaret Extra Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Antikva Margaret Black
ABCDEFGHIJKLMNOPQRSTUVWXYZ
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TypeSpectra Helserif Light
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

TypeSpectra Helserif Light Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
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TypeSpectra Helserif Medium
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TypeSpectra Helserif Regular
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ITC Souvenir Light (Display)
ABCDEFGHIJKLMNOPQRSTUVWXYZ
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ITC Souvenir Light Italic (Display)
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ITC Souvenir Medium (Display)
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ITC Souvenir Medium Italic (Display)
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ITC Souvenir Demi (Display)
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ITC Souvenir Demi Italic (Display)
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ITC Souvenir Bold (Display)
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abcdefghijklmnopqrstuvwxyz 1234567890

ITC Souvenir Bold Italic (Display)
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Bubble Light
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Bubble
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Double Bubble
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Devendra
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

ITC Berkeley Oldstyle Book
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

ITC Berkeley Oldstyle Book Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

ITC Berkeley Oldstyle Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

ITC Berkeley Oldstyle Medium Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

ITC Berkeley Oldstyle Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

ITC Berkeley Oldstyle Bold Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

ITC Berkeley Oldstyle Black
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

ITC Berkeley Oldstyle Black Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Remember to speak the language of LetterLove.
Call one of our type specialists, toll-free, at 800-645-5764.
In New York State, 800-832-5288.
Or write: Mergenthaler Linotype Company,
Attention: Type Sales, 201 Old Country Road,
Melville, New York 11747 USA.

In Canada, call toll-free, at 800-268-2874.
Or write: Linotype Canada,
201 Watline Avenue, Mississauga, Ontario L4Z 1P3.

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"If I want to make it in New York, is it alright to say I still like Ryder?"

Marcia Wilk has many fond memories of working in Chicago. Especially, while she's being overworked in New York.

"When I first came to New York, I thought everyone here was pushy and aggressive.

"They are. Wanna make something of it?

"But one thing about us New Yorkers. We respect good work no matter where it comes from.

"Ryder is a good type house and I miss them. The quality of their work was terrific. The service was great. And the lady who answered the phone was friendly.

"I came to New York looking for fame and fortune. But it took a typographer in Chicago for me to get my picture in the paper."

RyderTypes, Inc., 500 North Dearborn Street
Chicago, Illinois 60610. Telephone (312) 467-7117.

Exclusive Chicago area agents for Headliners® and Identicolor® processes. Member: Advertising Typographers Association.

Visual Graphics announces a new triumph in stat camera design.

The Pos One®
Total Camera System.

Presenting the daylight-operating Total Camera System. With modular components that offer you the most complete range of graphic reproduction capabilities available today.

Everything from basic black and white line stats, to full color prints and transparencies, to photo-direct offset plates, to RC photocomp processing. And a lot more in-between.

You invest only in the capabilities you can use right now! Add modules one at a time until you have a complete reproduction system designed by you to meet your own specific requirements. And since every component is engineered to interface efficiently with the others in the system in any combination, you buy only what you need – and no more!

The heart of the Total Camera System is a precision black & white Pos One camera with built-in lighting, automatic processing and focusing, "touch command" control panel, and solid state electronic circuitry.

It operates in full room light in every mode and uses a one-step positive to positive process for both RC papers and films, which come in a variety of convenient and economical cut sheet sizes.

Even without additional components this camera/processor unit is a marvel of versatility.

It will deliver a vast array of photo reproductions. Sharp, sized line shots. Screened halftones. Position stats. Reverses. Special screened effects. Positive or negative films. And more. All produced quickly and easily – in a matter of minutes. Without a darkroom or plumbing.

Snap on the color module and you gain full color capabilities. Produce brilliant full color prints and film transparencies for a multitude of applications.

As a finishing touch, run the color materials through the efficient washer-dryer component.

Add the slide enlarger module and you can get enlarged prints or film reproductions (full color or black & white) from slides as large as 2¼" x 2¾".

Install the RC photocomp module and you can process the resin coated paper and film output of your text phototypesetter.

Attach the Silver Master Platemaker and you will be able to make high quality photo direct offset plates up to 11¼" x 18½".

Two separate transilluminator copyboards – one for full color materials, the other for black & white art materials sensitive to ultraviolet light – add still more capabilities to your repertoire. Use them to shoot from transparencies or for various backlighting applications.

And there are two other specialized copyboards that enable you to copy pages from thick books or to modify the shape and slant of typography or artwork.

You can even make fast three dimensional product shots by attaching the handy object stage module to the camera copyboard.

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There you have it. The first completely modular daylight camera system. *And the only camera you will ever have to buy – because it grows as your needs grow.*

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U&lc 3/83

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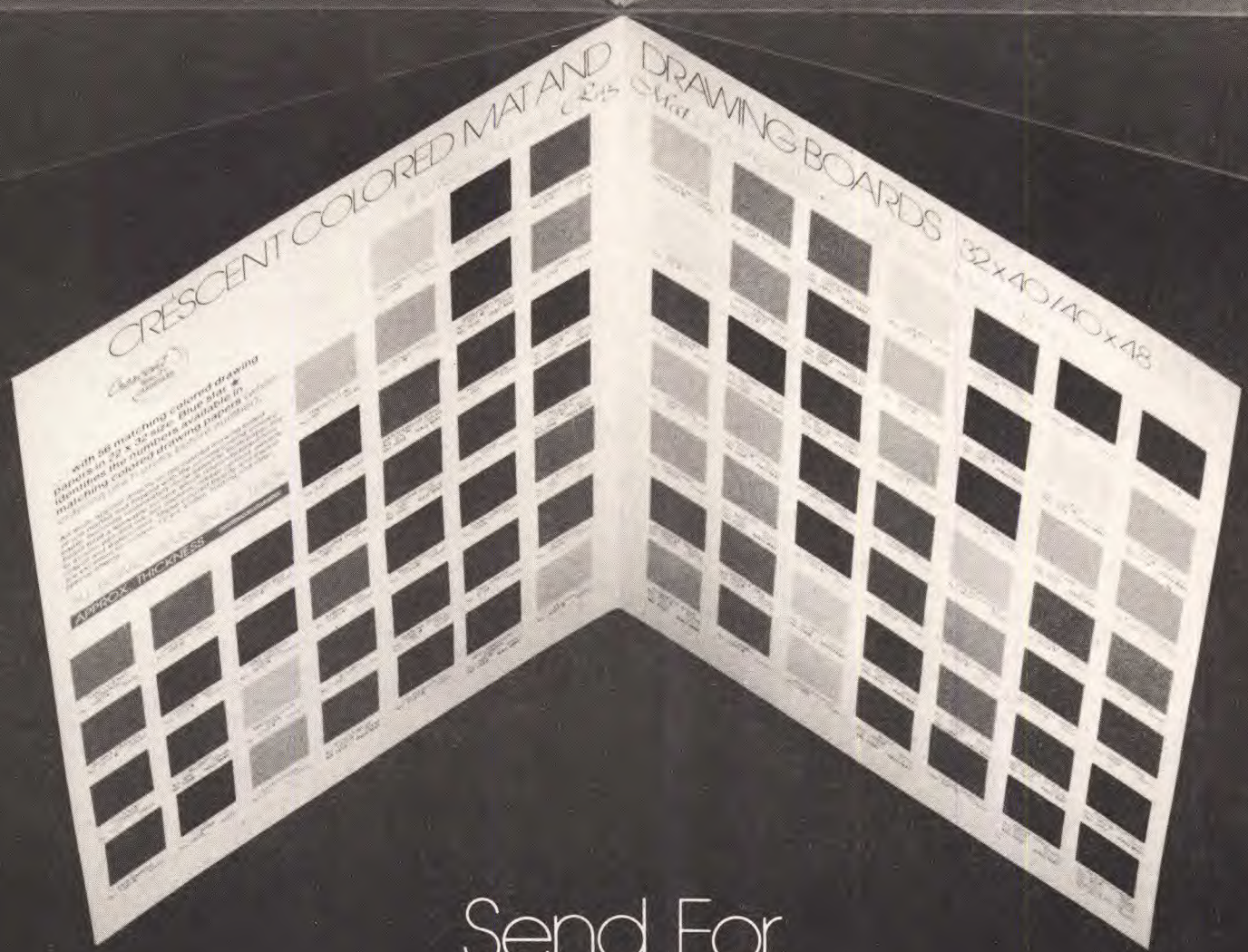

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Crescent QUALITY

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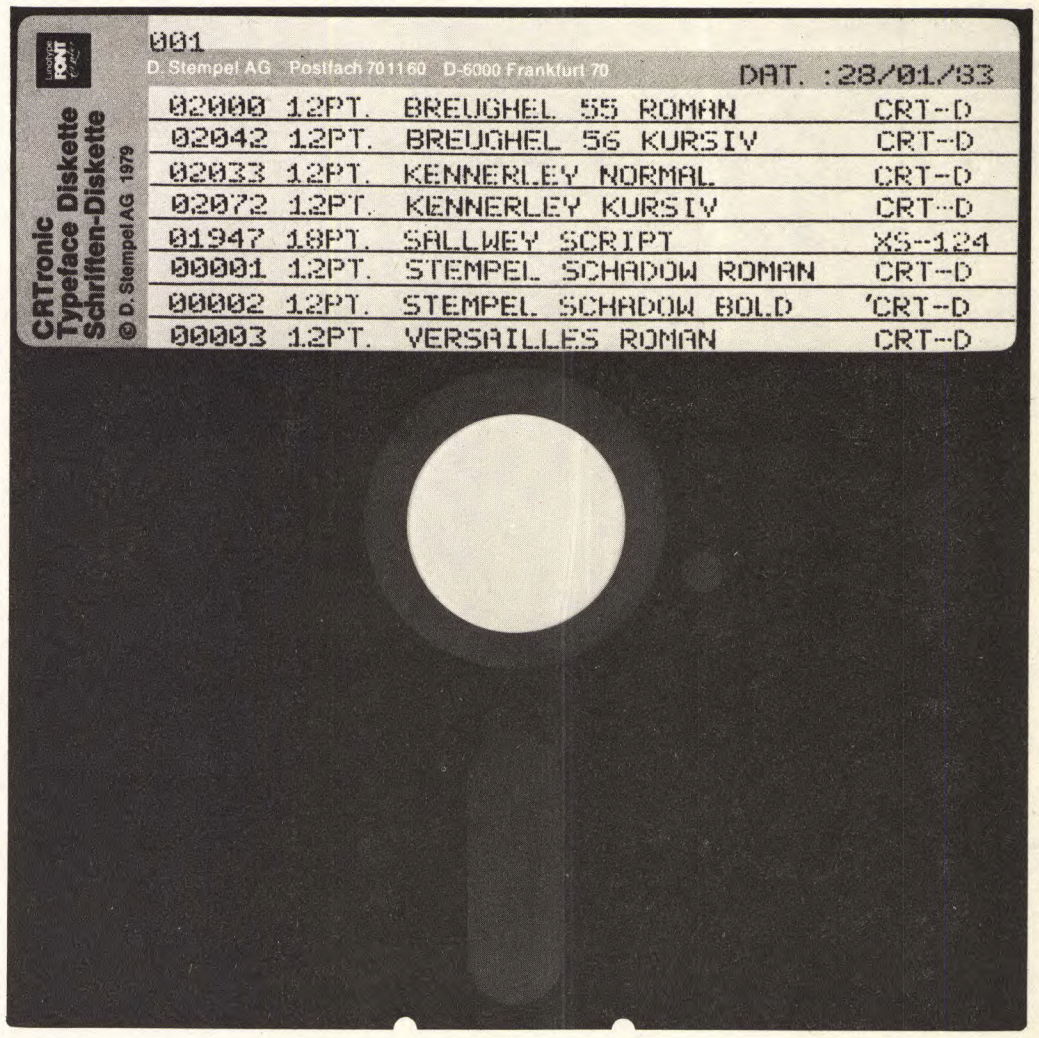
Das schnellste Font, das es je gab:

The quickest font ever:



»telefont«

Wenn Sie heute eine Schrift bestellen und morgen das Font erhalten, dann ist das »telefont«. Der heiße Draht zur Schrift – eine Exklusivität von Linotype. Ein Anruf beim LINOTYPE FONT CENTER Ihres Linotype Agenten genügt und Ihre Schrift wird durch Daten-Fernübertragung sekundenschnell übermittelt. Zum Beispiel unsere neue »Stempel Schadow«. Oder unsere neue »Versailles« von Adrian Frutiger. Oder irgendeine andere aus unserem Programm von über 1400 digitalisierten Schriften. Schließlich haben Sie damit Ihren Kunden etwas zu bieten: Auswahl, Vielseitigkeit und Qualität und die Erfahrung aus über 80jährigem Schriftschaffen.

Linotype FONT Center

A font ordered today – on your desk tomorrow, that's »telefont«. Type on the hot line, as we call it, an exclusive privilege offered to Linotype customers. Just call your Linotype agent. Your font will be transmitted to his LINOTYPE FONT CENTER in no time. Our new »Stempel Schadow«, for instance. Or Adrian Frutiger's »Versailles«, brand new in our range of faces. Or any other typeface from our library of more than 1400 digital fonts. Your customers will be thrilled with the abundance of faces for their immediate use, all of which bear the mark of eight decades of skill and expertise in the making of type.

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Tel.: 0222/5776570

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Hejrevej 30-32
DK-2400 Copenhagen NV
Tel.: 1/190065

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SF-00101 Helsinki 66
Puh. 0/7541022

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Linotype-Haus
Frankfurter Allee 55-75
D 6236 Eschborn bei Frankfurt
Tel.: 06196/403245-6

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Reykjavík
Sími 1/27333

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Grafische Techniek
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NL-8211 AR Lelystad
Tel.: 03200/45444

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Tel.: 1/9412413

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Linotype Italia S.P.A.
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Fagforretning A/S
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N-Oslo 1
Tel.: 02/208214

Sweden*
AB Gust Carlsson & Co.
Siktgatan 2
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S-162 15 Vällingby
Tel.: 08/7 39 04 20

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Zweigniederlassung
Thurgauerstraße 40
CH-8000 Zürich 11
Tel.: 01/3 02 45 33

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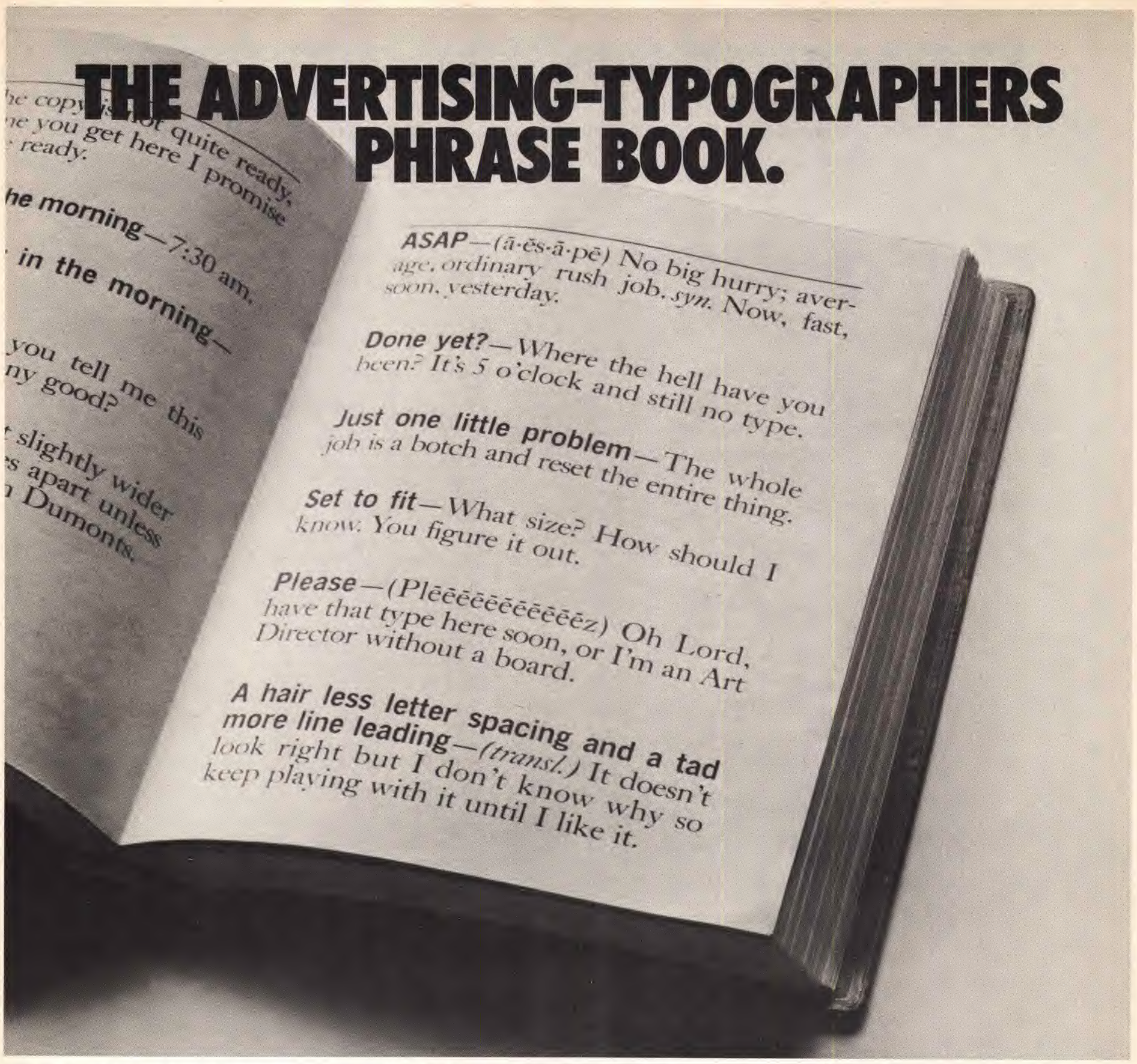
gesetzt in / set in Antique Olive, Antique Olive Nord

THE ADVERTISING-TYPOGRAPHERS PHRASE BOOK.



How do you say, "this type house knows what they're doing," in advertising?

Simple. Just say, "this type house is a member of the Advertising Typographers Association." The ATA, for short.

Advertising is so much a part of our business, it's part of our name. And all ATA member shops are fluent in the language of last-minute changes, picky art directors and production managers, and fast deadlines.

Plus, all ATA members must pass an exceptionally tough set of standards that include typesetting technology, work quality and business ethics.

So the next time you need to talk to a typesetter, call your local ATA member. You'll find that they not only know how to set advertising. They know how to speak it.

ADVERTISING TYPOGRAPHERS ASSOCIATION

461 Eighth Avenue, New York, New York 10001.
Walter A. Dew, Jr., Executive Secretary.

ADVERTISING SPOKEN HERE ATA MEMBERS: **Atlanta, Georgia** Action Graphics, Inc. **Bloomfield, Connecticut** New England Typographic Service, Inc. **Boston, Massachusetts** Berkeley Typographers, Inc.; Composing Room of New England; Typographic House, Inc. **Cedar Rapids, Iowa** Type 2, Inc. **Chicago, Illinois** J. M. Bundscho, Inc.; RyderTypes, Inc.; Total Typography, Inc. **Cincinnati, Ohio** Typo-Set, Inc. **Cleveland, Ohio** Bohme & Blinkmann, Inc. **Columbus, Ohio** Dwight Yaeger Typographer **Dallas, Texas** Jaggars-Chiles-Stovall, Inc.; Southwestern Typographics, Inc.; Typography Plus, Inc. **Dayton, Ohio** Craftsman Type Incorporated **Detroit, Michigan** The Thos. P. Henry Company; Willens+Michigan Corp. **Grand Rapids, Michigan** Acraforms, Inc. **Houston, Texas** Typografiks, Inc. **Indianapolis, Indiana** Typoservice Corporation **Kansas City, Missouri** Western Typesetting Company **Los Angeles, California** Andresen Typographics; Typographic Service Co., Inc. **Memphis, Tennessee** Graphic Arts, Inc. **Miami, Florida** Wrightson Typesetting, Inc. **Minneapolis, Minnesota** Dahl & Curry, Inc.; Type House+Duragraph, Inc. **Newark, New Jersey** Arrow Typographers, Inc. **New Orleans, Louisiana** Martin/Greater Film Graphics, Inc. **New York, New York** Advertising Agencies/Headliners; Royal Composing Room, Inc.; Tri-Arts Press, Inc. **Philadelphia, Pennsylvania** Armstrong, Inc.; Typographic Service, Inc. **Phoenix, Arizona** Morneau Typographers, Inc. **Pittsburgh, Pennsylvania** Davis & Warde, Inc.; Headliners of Pittsburgh, Inc. **Portland, Oregon** Paul O. Giesey/Adcrafters, Inc. **Rochester, New York** Rochester Mono/Headliners **San Diego, California** Central Typesetting, Inc. **San Francisco, California** Headliners/Identicolor, Inc. **Seattle, Washington** Thomas & Kennedy Typographers, Inc.; The Type Gallery, Inc. **St. Joseph, Michigan** Type House, Inc. **St. Louis, Missouri** Master Typographers, Inc. **Syracuse, New York** Dix Typesetting Co., Inc. **Tampa, Florida** Century Typographers **Montreal, Canada** McLean Brothers, Ltd. **Toronto, Canada** Cooper & Beatty, Ltd. **Winnipeg, Canada** B/W Type Service, Ltd. **Brisbane, Australia** Savage & Co. **Victoria, Australia** Davey Litho Graphics Pty. Ltd. **Brussels, Belgium** Graphiservice **London, England** Filmcomposition **Gothenburg, Sweden** Fototext/Typografen AB **Stockholm, Sweden** Typografen AB **Frankfurt, West Germany** Layoutsetzerei Typo-Gartner GmbH **Stuttgart, West Germany** Layout-Setzerei Stulle GmbH

Fortunately... we're introducing only 18 new Letragraphica® typefaces!

After all, your job is tough enough. You definitely don't need the "team" pushing their favorites. You already appreciate the fact that many of these styles are brand new – not available anywhere except on Letragraphica sheets, or that many are additions to already popular families. So it's our fond hope that only you see this ad and ask for Letraset's new "art•i•facts" brochure. You should be in charge of headlines, not headaches.

Tarragon

I.T.C. Benguiat Gothic Medium

Delphin No. 2

Charter

Cabarga Cursiva

FRANKFURTER INLINE

Magnus Bold

M. G. B. PATRICIAN

Schneidler Old Style

Gillies Gothic Extra Bold Shaded

Squire Bold

Shelley

Crillee Light Italic

Aura Script

Jenson Old Style Bold Condensed

New Letraset art-i-facts Brochure

This full color brochure features all the new Letragraphica Typefaces, new Architectural Symbol Sheets and new PANTONE®* Colors Graduated on Papers and Overlay. You can pick one up at any Letraset Art Materials Dealer.

Italian Old Style

Van Dijk

Lindsay

Letraset™
Letraset USA Inc.
40 Eisenhower Drive
Paramus, NJ 07652
⊗ ESSELTE LETRASET

*Pantone, Inc.'s check-standard trademark for color reproduction and color reproduction materials.

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31-20 265-111
Atlanta 404-892-6500
Auckland 64-9 778-990
Baltimore 301-687-5252
Berlin 49-30 832-7279
Boston 617-742-4866
Brussels 32-2 538-0221
32-3 524-0070
Cedar Rapids 319-366-6411
Chicago 312-467-7117
Cincinnati 513-751-5116
Cleveland 216-621-5388
Cologne 49-211 403-028
Copenhagen 45-1 151-134
Dallas 214-363-5600
Dayton 513-223-6241
Denver 303-850-7737
Detroit 313-567-8900
Dublin 353-1 778-482
Dusseldorf 49-211 370-943
Edinburgh 44-31 225-1030
Essen 49-201 775-057
Frankfurt 49-611 724-651
Gothenburg 46-31 421-417
Hamburg 49-40 241-237
Helsinki 358-0 136-95
Houston 713-527-9900
Indianapolis 317-634-1234
Kansas City 816-421-3210
Little Rock 501-375-5395
London 44-1 580-7045
44-1 261-1598
Los Angeles 213-938-3668
Louisville 502-451-0341
Melbourne 61-3 690-6788
Milwaukee 414-352-3590
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Montreal 514-861-7231
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Omaha 402-556-6333
Orange County 714-541-3341
Oslo 47-2 330-019
Paris 33-1 337-8000
Philadelphia 215-574-8600
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Rochester 716-546-1694
San Diego 714-234-6633
San Francisco 415-781-0463
Seattle 206-285-6333
St. Louis 314-427-4101
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Stuttgart 49-711 613-075
Sydney 61-2 290-1122
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Vancouver 416-593-7272
Washington D.C. 301-277-8311
Wiesbaden 49-6121 444-267
Zurich 41-1 351-120

Bodoni in Boston, Didot in Dusseldorf, Peignot in Paris. Whatever you set and wherever you set it, there's a top professional waiting to help you, someone who loves the printed word almost as much as you do.

Each Headliners franchise-holder is able to offer the finest line of "no junk" alphabets in the business, along with the easiest format for style selection and the kind of service that is associated with top typographers in your local area.

For greater detail, simply phone your Headliners' professional. We've got 57 of them in all of the major markets listed above.

And, if you're interested in becoming a franchise yourself, call (914) 472-6680 collect.

58's not a bad number either.

HEADLINERS

WHEREVER HEADLINES ARE BEING SET
WE WANT TO BE THERE TO SET THEM.

You can judge this book by its cover.

As you can see, Volk has something to offer board artist and editor alike - we save you time and money. Volk Art is the choice of professionals and now is the time to find out for yourself. Think of all the situations where camera-ready art would have saved you hours and dollars, then don't hesitate to fill out the form below.

Our 30 years of leadership in the field assure you of top creativity, taste and quality. After you complete and mail the form below, within 10 days, you'll be judge!...bottom line is that Volk Art is the best art at the best price.

Volk Art is more than just an art service. It is a creative concept designed to help you produce art as convincing as custom illustrations at a fraction of the cost. Our top quality art and creative format gives you the tools and creative state of mind to finish your projects on time, under budget and ahead of the competition.

Each monthly issue contains between 80 and 100 illustrations, designs and cartoons in a 9 x 12-inch format which includes: art in different sizes, numbered indexes, newsletter, specially die-cut art carrier and production notes...for only 20¢ per illustration. Now there is no excuse for you to produce inferior work when Volk delivers great camera-ready art at a low price.

Current techniques, pen & ink, dry brush, litho crayon, scratchboard, photoline and graphite will faithfully reproduce from a simple line shot. Anything from ads to billboards to television can use Volk Art to communicate with impact. Offset and screen printers, editors and designers alike will be delighted with the professional quality we bring you. Why us more than them? Because only Volk Art offers you the best of both worlds - QUALITY and PRICE.

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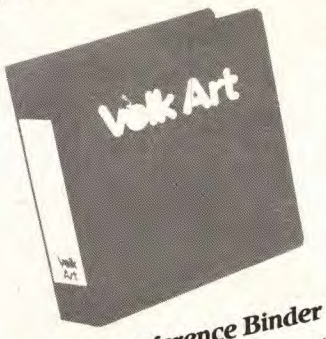

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Store your Volk Art issues in our handy reference binder. A real time saver and art organizer: it'll keep those handsome illustrations at your fingertips. Holds up to 6 monthly issues for only $5.99 plus $1.50 shipping and handling. Check box on order form to receive this handy binder.

VOLK ART, INC.
P.O. Box 72L Pleasantville, N.J. 08232

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Quarterly payment
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Firm Name

Authorized by:

Street address for UPS

City, State, Zip Code Telephone

Type of Business

OR CALL TOLL FREE 800-257-5377

VIVE LA DIFFÉRENCE!

YOU DON'T HAVE TO READ BETWEEN THE LINES TO TELL

It's as plain as the words on a page. A typesetter is someone (anyone) who sets type. A typographer is a highly trained professional who designs the type to fit your layout.

You can see the difference in their work. More important, you can see the difference in *your* work. (So can your clients and contemporaries.)

A typographer makes you look good every time.

Type that looks professional makes you look professional. To get type that is crafted with as much care and thought as your layout, you have to work with a typographer. They know how to kern, where to kern, where to break the lines and how to fit the characters to make the type look just right. A typesetter does not. It's as simple as that.

A typographer makes life easier for you.

Ever spent time cutting apart line after line of type to make it fit? Then you know what it's like to work with your basic run-of-the-mill typesetter. A professional typographer, on the other hand, makes pasteups easier because the type comes in right—spaced properly and sized correctly. The line breaks are in all the right places and the words are spelled correctly.

The next time you order type, go with the pros. Call your local TIA member.

For more information about TIA typographers, phone or write:

A typographer saves you time and money in the long run.

A typesetter may seem like a good bargain at first glance. But ask yourself how much it's costing you to have cheap type. How much labor does it cost you to fiddle around with type that doesn't quite work? How much time does it cost you when it's delivered late? Most important, how much prestige does it cost you when it doesn't look right?

A TIA typographer subscribes to high professional standards.

As a member of the Typographers International Association, you gain access to the experience and expertise of other member typographers worldwide. So you're assured of quality typesetting and superior service. At the lowest possible price.

TIA

Typographers International Association

2262 Hall Place Northwest
Washington, D.C. 20007
Phone (202) 965-3400

We buy expensive custom illustrations so you won't have to.

Especially today, not everyone can afford custom illustrations or photography for every project. Yet with *Clipper Creative Art Service*® you can have custom quality art like this for a fraction of its original cost.

Even when business is good, there are many projects that can't stand the cost of custom illustrations. That's why you should have *Clipper*® — world's leading camera-ready art and idea service.

Clipper brings you art and ideas of the quality shown here. Yet the cost for this monthly service is less than 44¢ an art spot. The illustrations, graphic elements, pre-screened photos and symbols are rendered by America's top professionals. All are ready to use as is or you can modify to your own specific needs. You get a huge variety of subjects, styles and techniques — something for every kind of creative problem you face.

Fresh, contemporary, inspiring graphics. *Clipper's* original art and special-effect photos are only one part of the *Clipper* service. Each monthly issue offers pages and pages of visual suggestions — ideas for using the art in hundreds of creative, stimulating and effective ways.

Perhaps our subscribers tell it best:

"Can't begin to tell you how much I like *Clipper.* It has only been 3 months since my first issue and have made great use of the art in a variety of programs."
P.V., Marketing Firm, California

"I don't know how I would ever get along without the tremendous illustrations and ideas (Clipper) brings out."
B.G., In-House Communications Dept., Kansas

What if you can't find what you need in current *Clipper* issues?
A *Clipper* annual subscription brings you, each month, a 24-page 12½" x 19" repro book of art and suggested layouts. In a short time, you'll acquire an excellent art library. Plus, as a subscriber, you'll have FREE access to our 10-year, 8,000-subject commercial art library (the world's largest). A 64-page cross reference index to this library enables you to order specific illustrations or subject matter. You pay only a modest postage and handling fee and there's no limit on the number of times you may use this library.

Try *Clipper* at our risk. Complete and mail the coupon below. We'll send you a Special Sample Issue containing more than $11,000 of original *Clipper* art. Use it. Let it work for you. Then decide whether *Clipper* belongs in your business. No risk or obligation on your part. If you decide *Clipper* is not for you, simply cancel your order within 15 days and owe nothing.

Note: Coupon must be **completely** filled out before we can send your sample issue.

COMPLETE & MAIL THIS COUPON TODAY FOR YOUR FREE TRIAL ISSUE

You get all this with *Clipper* ... for less than $1 a day!

free trial issue

Coupon must be **completely** filled out before we can send your sample issue.

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STREET P.O. Box (if assigned)

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FOR OFFICE USE ULC383

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Shown in 18 point Rockwell Medium and Medium Italic with Universal characters

Itek™

Rockwell is available in the following type weights. Each face is also designed in the Universal keyboard layout scheme for typesetting the eleven most common European languages.

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RW 65 Bold	55115
RW 66 Bold Italic	55116
RW 75 Extrabold	55117

UNIVERSAL LAYOUT	
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RW 46 Light Italic	29921
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Type Promotion ITEK COMPOSITION SYSTEMS A Division of Itek Corporation 34 Cellu Drive Nashua, New Hampshire 03063

Fust wins suit. Gutenberg loses shirt.

It's an old story. The businessman versus the artisan. Progress versus the almighty buck.

In this case our story starts in 1450. Gutenberg is working day and night, going without food and sleep. He's obsessed, driven, and totally naïve about money. His only concern: getting a couple of hundred Bibles printed.

Enter the unscrupulous banker. The unprincipled villain, John Fust.

Fust offers to loan Gutenberg 800 guilders. All he wants for collateral is Gutenberg's press, the type, and whatever Bibles have been produced.

Gutenberg goes for the deal hook, line, and proverbial sinker.

1455. Gutenberg finds himself in court. And guess who's the judge? Another Fust. If that's not bad enough, Gutenberg's foreman, Peter Schoeffer, is in love with John Fust's daughter.

So Fust ends up with Gutenberg's type, his press, and 200 printed Bibles. Schoeffer ends up with Fust's daughter, and a new boss.

Gutenberg ends up on the street. 13 years later he dies in abject poverty.

So what's the point of all this?

Simply this. If you can't take advantage of your typesetter, who can you take advantage of?

AldusType Studio, Los Angeles.

In Japan it's: カラー・イメージの世界に「強い味方」

In Germany it's: Der neue Weg zum mehrfarbigen layout

In the U.S. it's: THE BEST COLOR COMP THIS SIDE OF A FINAL PROOF

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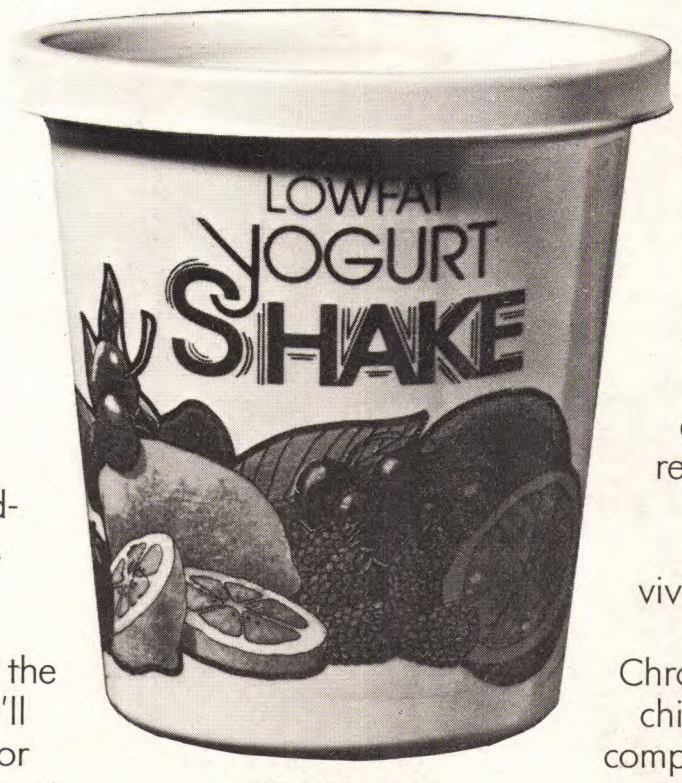

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Lincoln's Gettysburg Address

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إلا انه ليس بوسعنا ، بمعنى أوسع ، تكريس هذه التربة أو وقفها أو تقديسها . لأن الأبطال الذين كافحوا هنا ، سواء أكانوا أحياء أم أمواتا ، قد كرسوها تكريسا لا قبل لطاقتنا الهزيلة ان تزيد فيه أو تنقص . فالعالم لن يحفل كثيرا أو يذكر طويلا ما نقوله هنا ، إلا انه لن يقوى على نسيان ما فعلوه قط . و انه لخليق بنا ، نحن الأحياء ، ان نكرس ذواتنا هنا للمهمة التي لم تنجز بعد والتي دفع بها أولئك الذين حاربوا هنا قدما حتى الآن بتلك الشهامة .

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Translation by Majid Fakhry in "Lincoln's Gettysburg Address in Translation" compiled by Roy P. Basler, Published by Library of Congress, 1972, ISBN O-8444-0018-1

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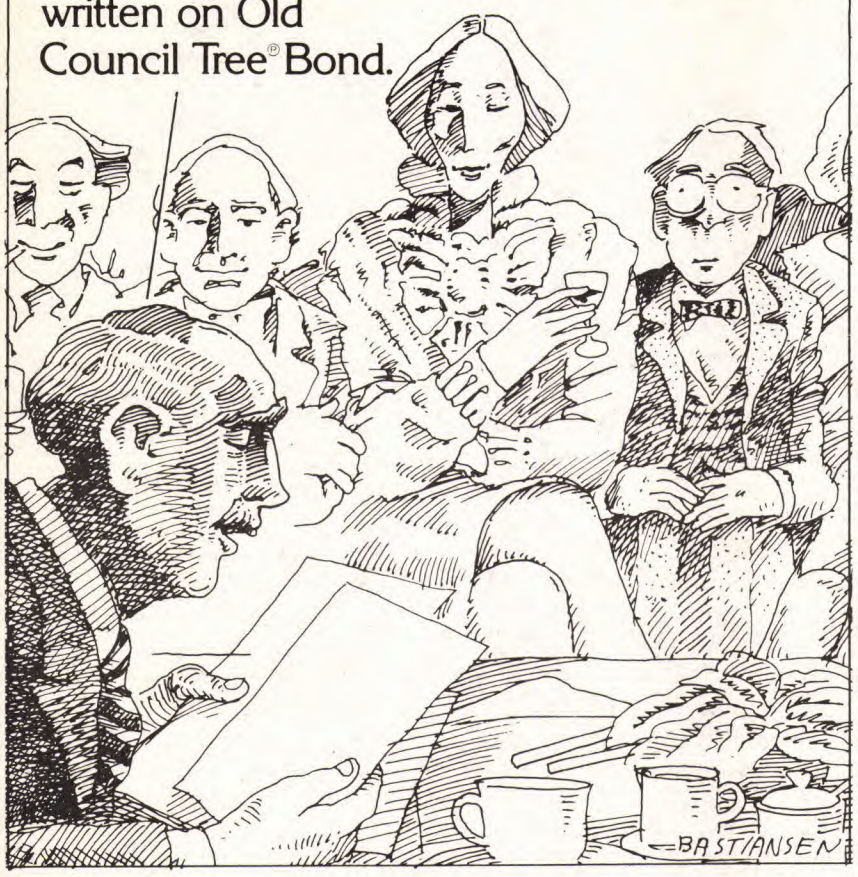

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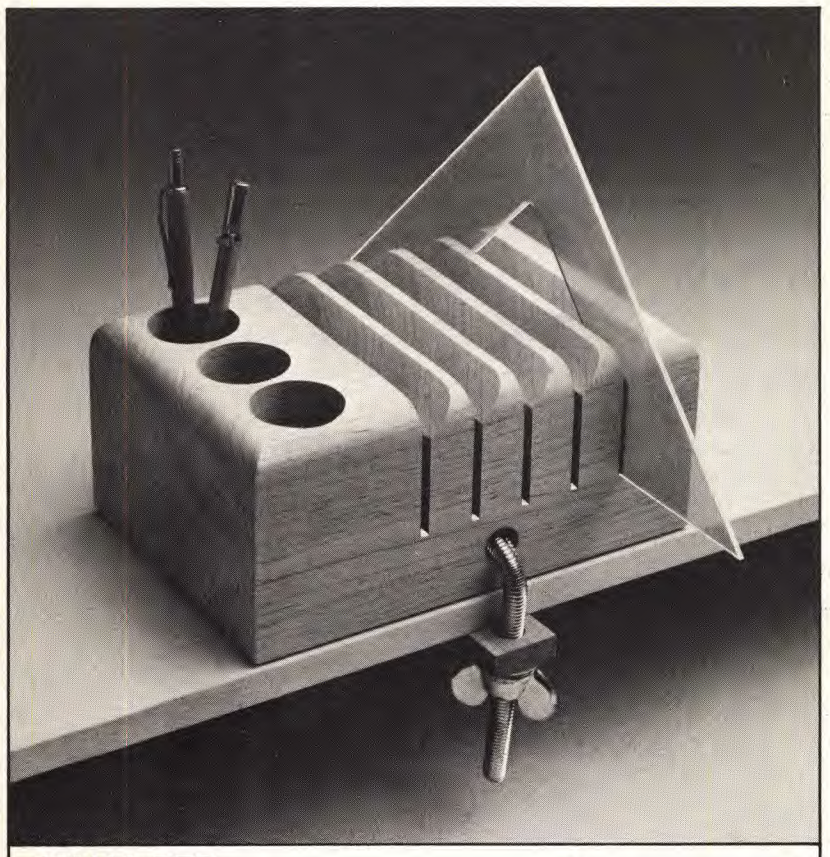

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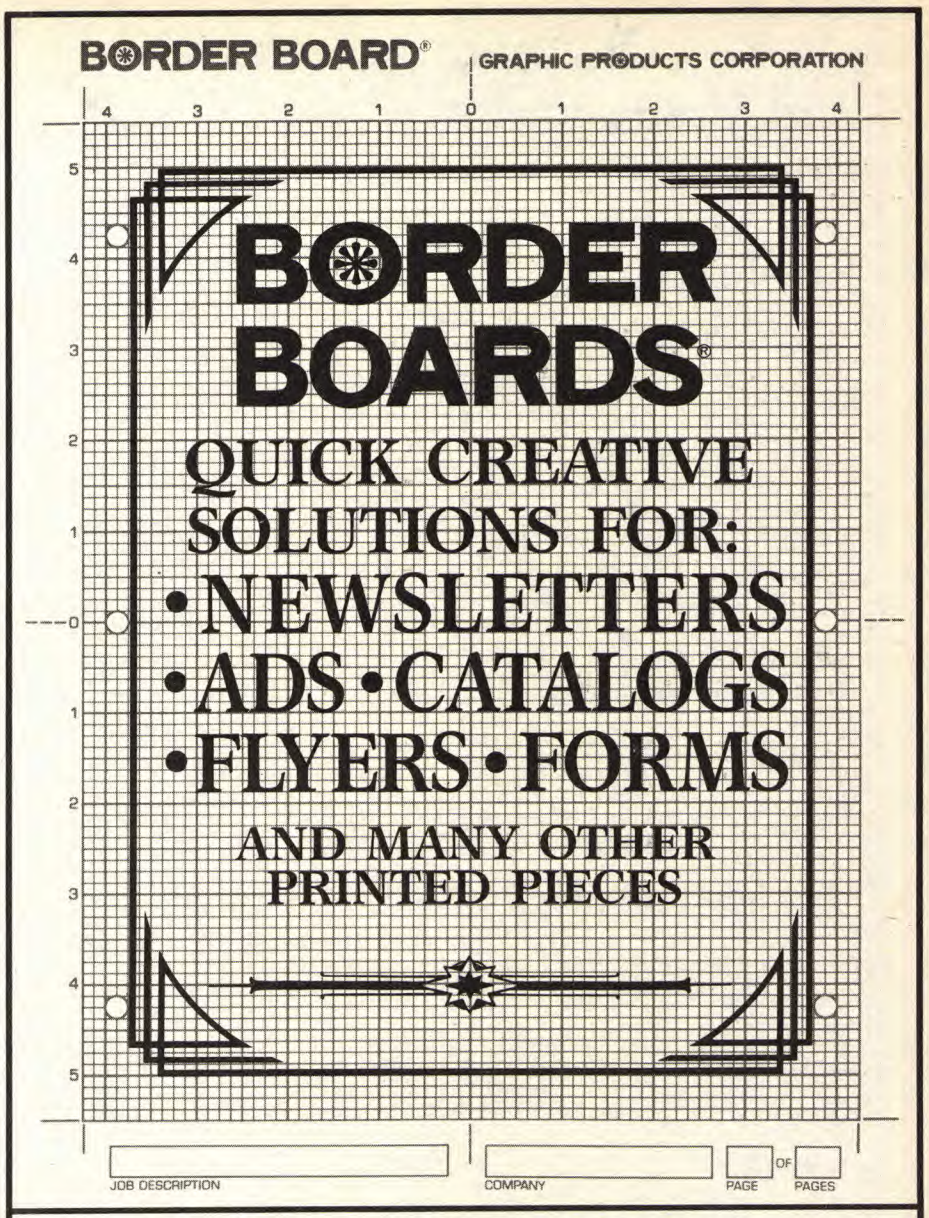

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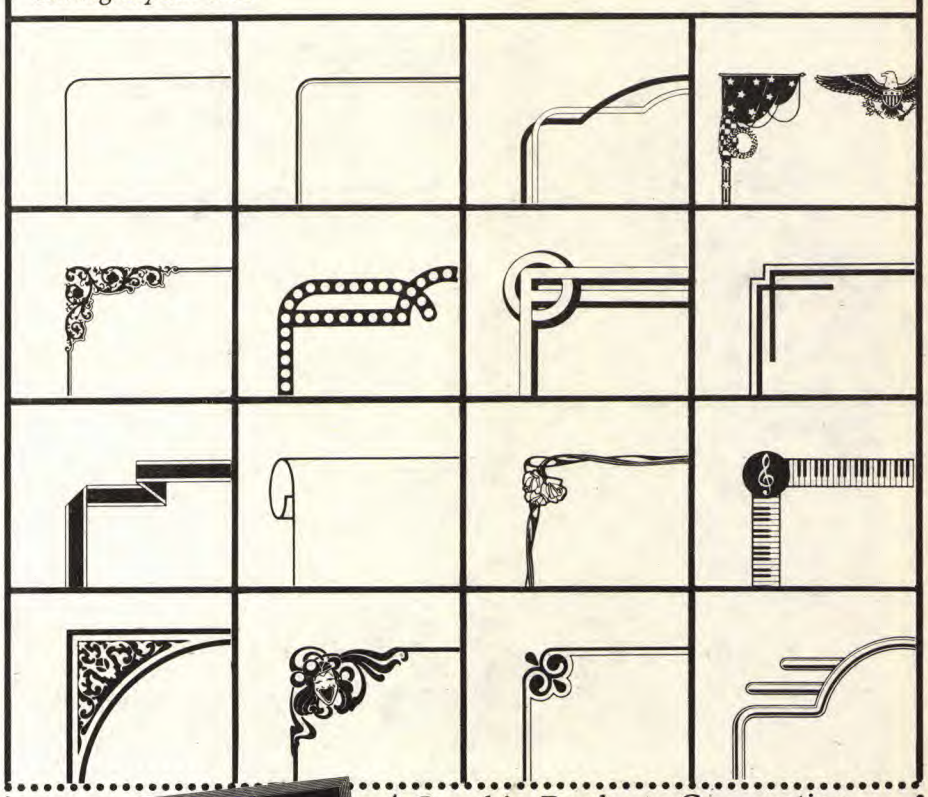

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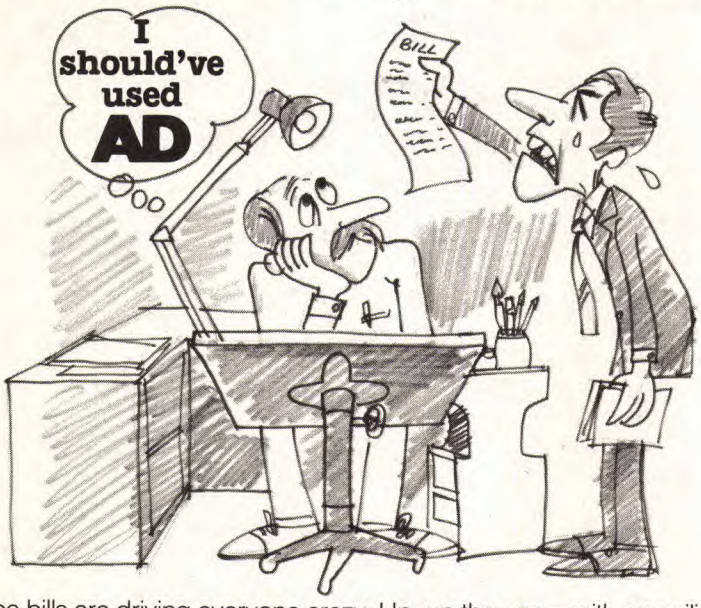

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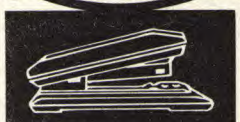

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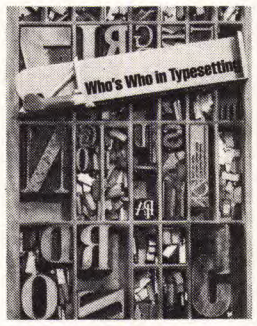

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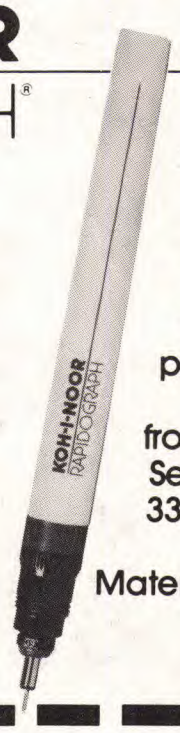

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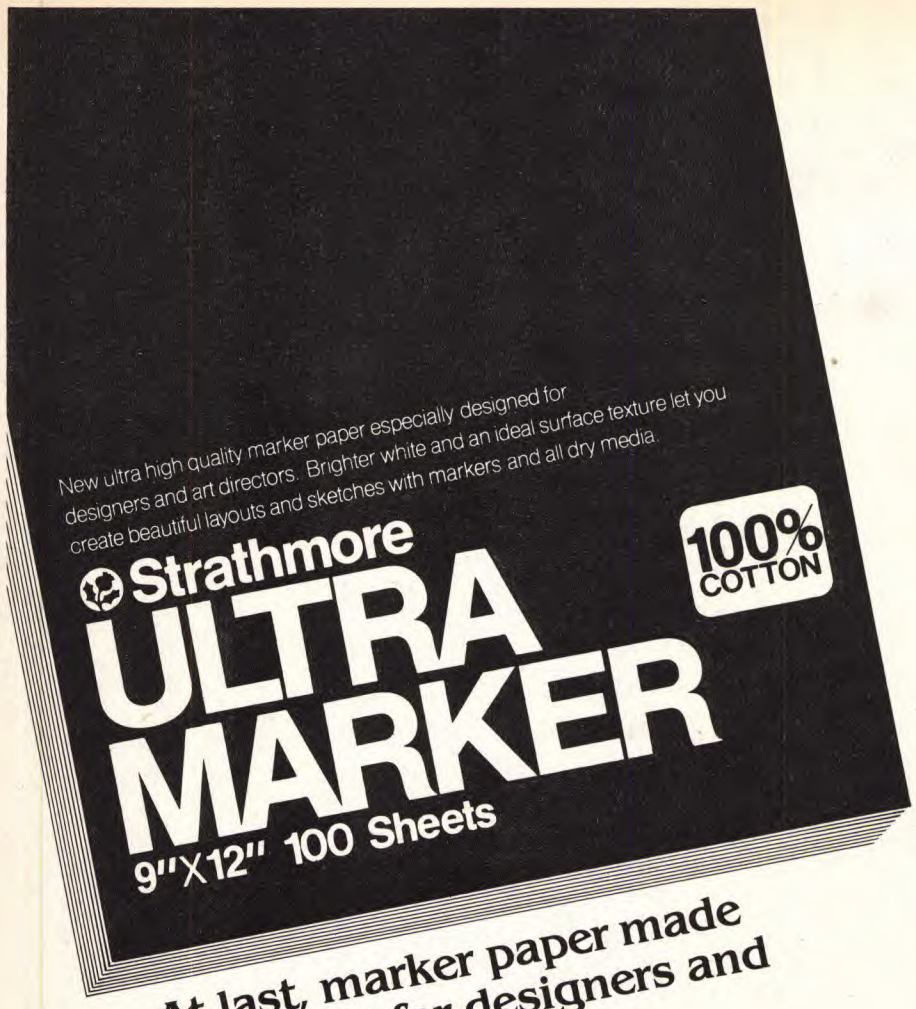

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S	L	B	N	A	O	A	O	G	E	N	O	A	M	G	P	L	N	L	A	T	K	W	S
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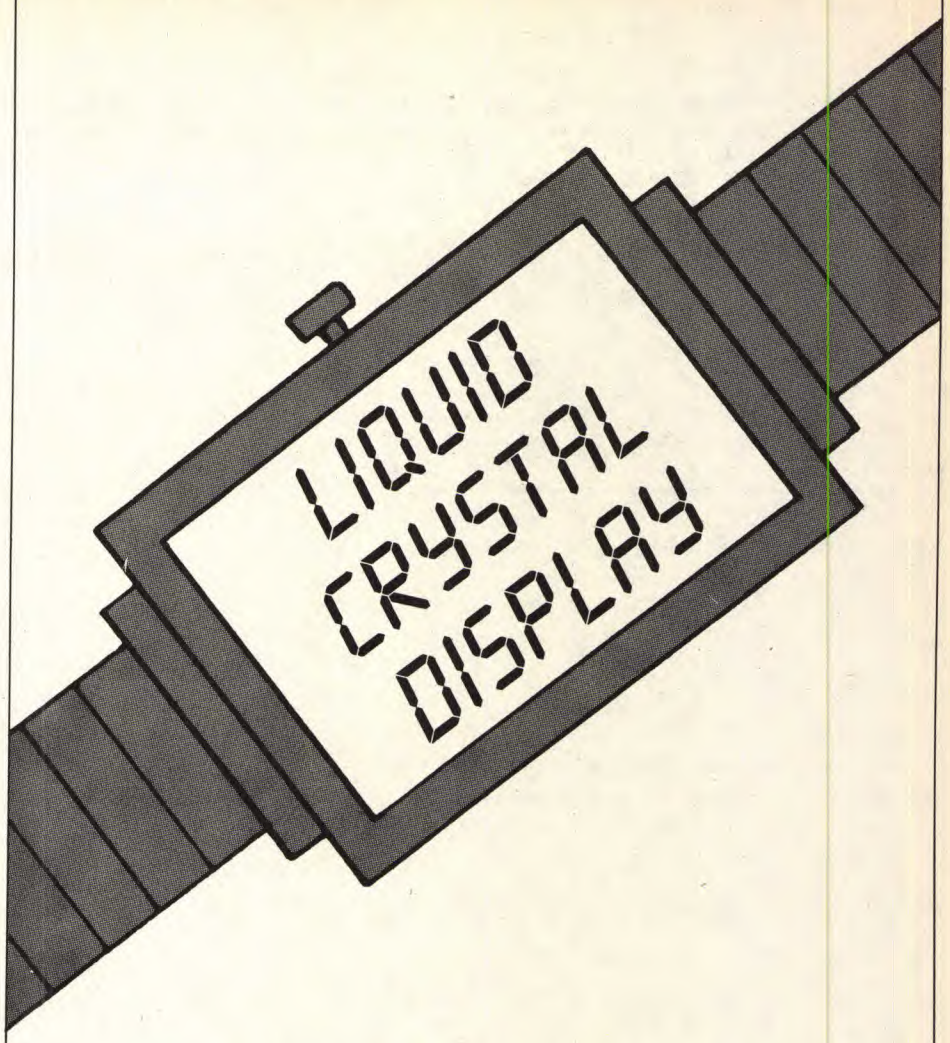
Solution to puzzle on page 26.



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U&lc 3/83

To readers of U&lc who employ art talent:

We Invite Your Opinion

This survey is aimed at the art departments of America and the people who are responsible for hiring and supervising entry-level art and design talent. It is part of an ongoing effort by The Design Schools to better prepare students to meet the needs of the professional world of visual communications. Also, the survey enables you, the employer, to do a service for art education. So, please complete the questions and mail this page back to us right away. The results will be published at a future date, and we will send you a complimentary copy.

Knowledge and Skills:

Rate the relative importance of the following skills and qualities in an entry-level job candidate. Enter a number next to each item using the scale given.

Essential	(5)
Very Important	(4)
Important	(3)
Desirable	(2)
Unnecessary	(1)

Board Skills

Freehand drawing ___
Illustration ___
Layout comping ___
Roughs ___
Mechanicals ___
Type specing ___
Drafting and perspective ___
Airbrush ___
Lettering ___
Visuals ___
Other _____ ___

Technical Skills

Stat machine ___
Typositor ___
Photography ___
Darkroom ___
Computer graphics ___
Multimedia ___
Other _____ ___

Conceptual Ability

Design sense ___
Pictorial sense ___
Color sense ___
Typographic sense ___
Practical sense ___
Business sense ___
Writing ability ___
Other _____ ___

Specialized Training

Print advertising ___
Brochures ___
Corporate identity ___
Magazines/publications ___
TV storyboards ___
Displays/exhibits ___
Computer information display ___
Packaging ___
Books ___
Other _____ ___

Work Habits

Accurate ___
Neat ___
Resourceful ___
Accepts responsibility ___
Works well under pressure ___
Plans ahead ___
Works well with others ___
Accepts supervision ___
Other _____ ___

General Knowledge

Art history ___
Verbal skills ___
Mathematics ___
History of typefaces ___
Printing/production ___
Graphic design history ___
Advertising/marketing principles ___
Generally well informed ___
Other _____ ___

Education

Two-year associate degree (art and design skills) ___
B.F.A. degree ___
Liberal arts degree ___
Skills/liberal arts combined ___
On-the-job training ___
Other _____ ___

Comments

_____
_____
_____
_____
_____

General Questions:

Where or how do you find entry-level art staff members?
Employment agency ___ Want ads ___ Personal references ___
School employment offices ___ Other _____

How many entry-level jobs do you fill each year? ___

Does your company pay tuition costs for staff members to:
Attend seminars Yes ___ No ___
Take continuing education courses Yes ___ No ___

What do you consider a fair entry-level salary figure? ___ Weekly

What is your policy on advancement?
Change of job status and/or salary increase after ___ months
Other _____

How often do you use freelance artists and designers?
Regularly ___ During peak periods ___
Rarely ___ To try out potential staff members ___

Name _____ Position _____
Company _____ Type of work _____
Address _____ Number of employees _____

Please complete questionnaire and mail to:

Edward A. Hamilton, Design Director
The Design Schools
Pan Am Building, Suite 256, East Mezzanine
200 Park Avenue, New York, NY 10166

The Design Schools

Art Institute of Atlanta
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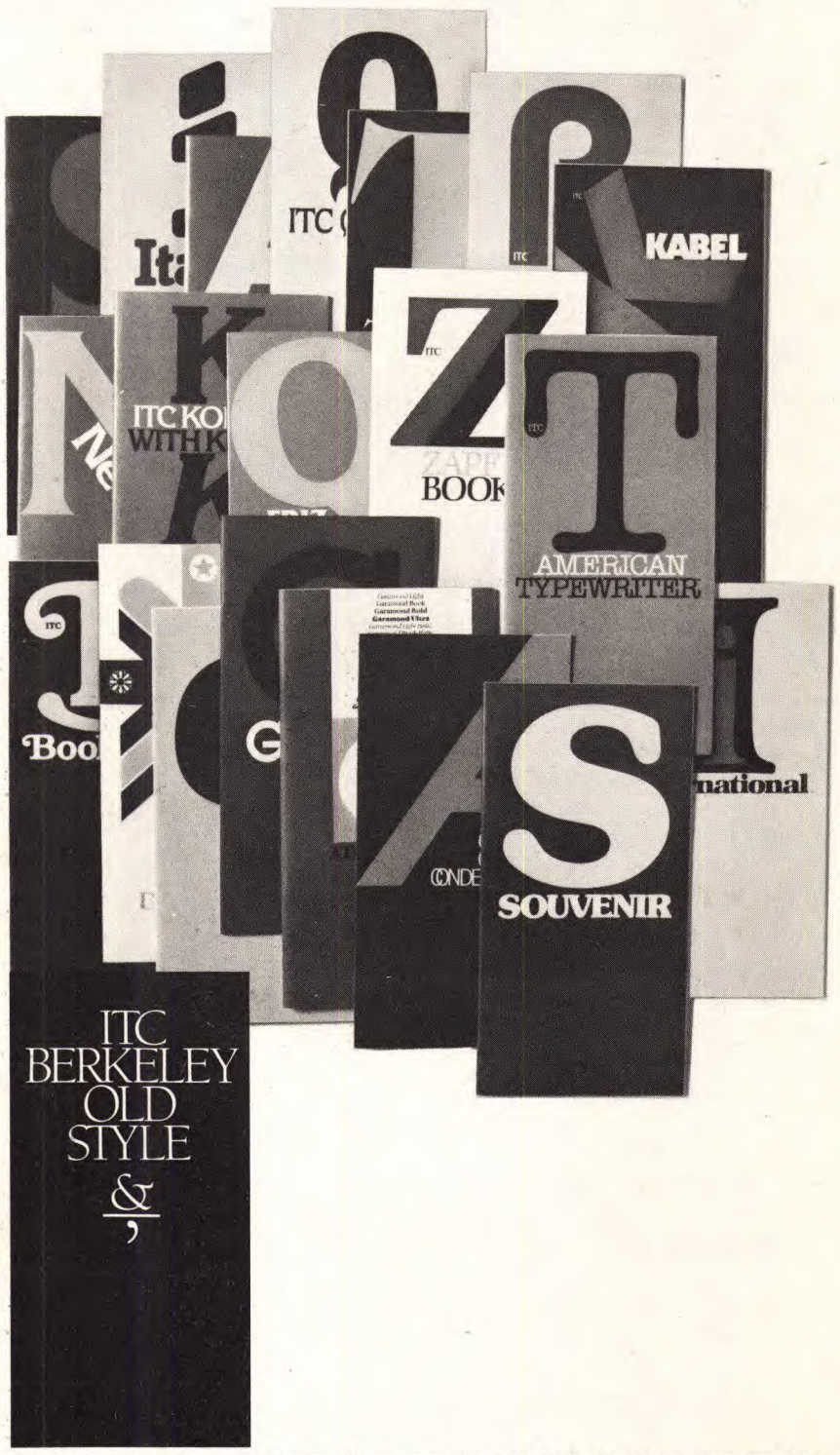

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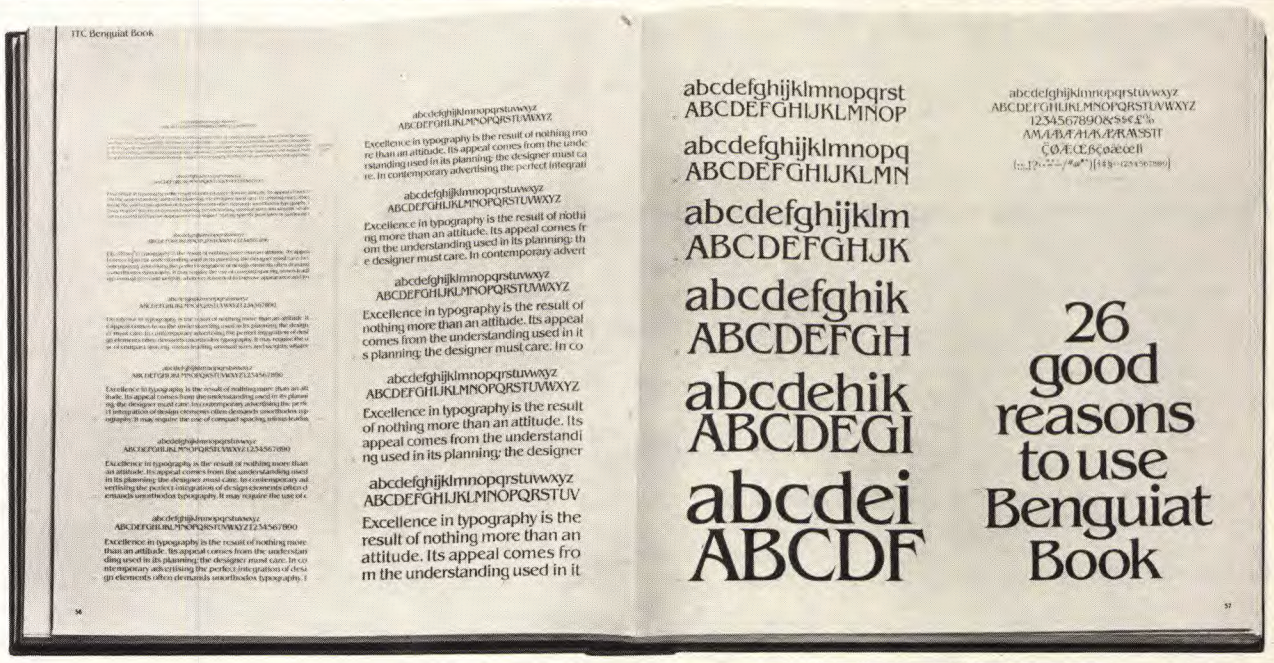

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3. Alphabet display showings in sizes 30,36,48,60 and 72 points plus 1" caps.
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The ITC Center was established to introduce new and exciting typo/graphic arts experiences. It is now a growing resource for students and professionals.

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300 examples of current and traditional applications of Japanese typography are included in this exhibition, collected by the Japan Typography Association. Traditional uses of typography are illustrated by a Buddhist Bible, kites, bags, Sumo signs, Kabuki letters and stamp letters. Posters, packages, calendars, brochures and corporate identity programs represent the best typographic work done in Japan in the last ten years. Selections of current work of Japan's leading typographic designers are also shown. Originally held in Tokyo and Osaka in 1982, this exhibition is sponsored by the New York Type Directors Club in association with the Japan Typography Association.

TDC 4: the 29th Annual Type Directors Club Exhibition June 1-July 29

Also sponsored by the Type Directors Club, this exhibition represents some of the best typographic work of 1982. The art in the show was selected by a ten-member judging panel and includes outstanding typographic and calligraphic work by leading designers, artists and type directors throughout the world. Typography 4, the Type Directors Club annual will be published later this year.

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